THE ARYAN PATH

VOLUME XXXIX - NO. 4

April 1968

NAMRATĀ
Lead the Life Necessary

ERIC DAVID WILLIAMS
Thoreau : Prophet of World Faith

P. NAGARAJA RAO
The Indian Concept of *Artha* (Wealth)

TERENCE WHITE GERVAIS
Notes Towards a New African Culture

BOOKS REVIEWED INCLUDE

The Confessions of Jacob Boehme; *The Concept of Perfection in the Teachings of Kant and the Gita*; *The Paradox of Self-Denial*; A. J. Toynbee's *Acquaintances*; *Paintings of the Sikhs*; *The Humanist Tradition in Modern Indian Thought*

complete CONTENTS within

Editor:
SOPHIA WADIA

oint out the 'Way'
wever dimly and lost among the host —
does the Evening Star
those who tread their path in darkness.

RECENT EDITIONS OF

THEOSOPHICAL BOOKS

		Rs.	*U.S.$*	*s.d.*
Vernal Blooms	by W. Q. JUDGE	4·50	1·75	7/-
Theosophical articles on spiritual discipline and occultism				
Bhagavad-Gita	by W. Q. JUDGE	2·50	0·90	4/3
A rendering from the Sanskrit				
Notes on the Bhagavad-Gita	by W. Q. JUDGE completed by ROBERT CROSBIE	3·25	1.25	5/-
Yoga Aphorisms of Patanjali	by W. Q. JUDGE	2·00	0·75	4/-
An interpretation—by translation and commentary				
Echoes from the Orient	by W. Q. JUDGE	1.75	0·65	3/6
Introductory essays on Theosophical teachings				
The Dhammapada		2.00	0·75	4/-
The Cunningham Press translation of the Buddhist classic				
Universal Theosophy	by ROBERT CROSBIE	3·00	1·00	4/6
His Theosophical talks and lectures on religion, philosophy, ethics, and spiritual life				
Selections from the Upanishads and *The Tao Te King*	Trs. respectively by CHARLES JOHNSTON and LIONEL GILES	2·25	0·80	4/3
Light on the Path		2·00	0·75	4/-
Guidance on the Disciple's Life				

PUBLISHERS: Theosophy Company (India) Private Ltd.
Theosophy Hall, 40 New Marine Lines, Bombay 1

THE ARYAN PATH

Editor: SOPHIA WADIA
Assistant Editor: Rameshchandra Sirkar

CONTRIBUTIONS

The Editor is responsible for unsigned contributions only and is not necessarily in agreement with the views of the contributors, to whom free expression of opinion is given

SUBSCRIPTIONS

THE ARYAN PATH is published monthly. Subscriptions are annual, but may begin with any desired month. Orders, accompanied by the appropriate remittance, should be sent to the Editorial and Business Office, Bombay, or the London Office

RATES

	Single Copy	Annual Subscription
INDIA	Re. 1.25	Rs. 12.00
EUROPE	1*s.* 9*d.*	18*s.* (or equivalent)
THE AMERICAS	50 cents	$5.00 (or equivalent)

OFFICES

EDITORIAL & BUSINESS OFFICE	Theosophy Hall, 40 New Marine Lines Bombay 1
LONDON OFFICE	62 Queen's Gardens, London w. 2

Available in the U.S.A. from Eastern News Distributors
155, West 15th Street, New York
N.Y. 10011, U.S.A.

THE ARYAN PATH: VOL. XXXIX · NO. 4

April 1968

NAMRATĀ — Lead the Life Necessary — 153

WILLIAM EWART WALKER — The Preacher (Poem) — 156

ERIC DAVID WILLIAMS — Thoreau: Prophet of World Faith — 157

DOROTHY ELLIN FLAX — A Vietnamese Widow Interviewed (Poem) — 162

INDRA CHANDRA SHASTRI — The Jaina Life—An Outline — 163

P. NAGARAJA RAO — The Indian Concept of *Artha* (Wealth) — 167

AUDREY S. LA ROCHE — Death (Poem) — 171

P. W. W. HOWE — The Bible and the Chinese *Book of Changes* — 172

ARTHUR L. HERMAN — An Essay Concerning Clive Bell: II — 175

TERENCE WHITE GERVAIS — Notes Towards a New African Culture — 179

NEW BOOKS AND OLD

JOAN N. BURNETT — "The Confessions of Jacob Boehme" — 185

and reviews by

H. G. NARAHARI, MARCUS WARD, SIDNEY SPENCER, SHAMSUDDIN, DILIP KUMAR SEN, N. A. NIKAM, GOPI GAUBA, S. L. BHATIA, AND K. E. PARTHASARATHY — 186

LILA RAY — Circe: Tryst in Space (Poem) — 193

BALDOON DHINGRA — Leaves from a Paris Diary — 194

ENDS AND SAYINGS — 196

THE ARYAN PATH

Point out the "Way" — however dimly, and
lost among the host — as does the evening star
to those who tread their path in darkness.

— *The Voice of the Silence*

VOL. XXXIX APRIL 1968 No. 4

Lead the Life Necessary

The process of Self-purification is not the work of a moment, nor of a few months but of years — nay extending over a series of lives. The later a man begins the living of a higher life, the longer must be his period of probation for he has to undo the effects of a long number of years spent in objects diametrically opposed to the real goal. The more strenuous one's efforts and the brighter the result of his work, the nearer he comes to the Threshold. If his aspiration is genuine — a settled conviction and not a sentimental flash of the moment — he transfers from one body to another the determination which finally leads him to the attainment of his desire.

—A MASTER OF WISDOM

RAJA-YOGA: the true system of developing psychic and spiritual powers and union with one's *Higher Self* — or the Supreme Spirit, as the profane express it. The exercise, regulation and concentration of thought. Raja-Yoga is opposed to Hatha Yoga, the physical or psycho-physiological training in asceticism.

—H. P. BLAVATSKY

Before that path is entered, thou must destroy thy lunar body, cleanse thy mind-body, and make clean thy heart.

Eternal life's pure waters, clear and crystal, with the monsoon tempest's muddy torrents cannot mingle.

Heaven's dew-drop glittering in the morn's first sunbeam within the bosom of the lotus, when dropped on earth becomes a piece of clay; behold, the pearl is now a speck of mire.

—*The Voice of the Silence*

Yoga, meditation, cosmic consciousness, the mystic experience — these and other equally great and sacred terms have made the headlines in our daily newspapers and people are discussing glibly matters they know very

little about. There is much misunderstanding, and confusion grows worse confounded as reports and photographs appear on the front page. How incongruous to associate publicity with the practice of *Yoga*! We read of diplomas obtained after a few months' training, of assurances that the pursuit of *Yoga* will make no demands upon the practitioner, who need not change his way of life and may continue to enjoy the "good" things of life. It is stated that it matters little or not at all *why* you want to go in for *Yoga*, or what mode of life is yours; if you take to *Yoga* you will achieve wonders.

And so *Yoga* is the fashion of the hour and people are taking to *Yoga* as they would take, let us say, to swimming or to playing golf; nay, worse still — to smoking or to drugs; overlooking altogether that spiritual *Yoga* is itself a way of life and demands severe self-discipline.

Broadly speaking it is first necessary to distinguish between *Haṭha Yoga* and *Rāja Yoga*. The former deals primarily with the body; the latter with the inner man. The one is physiological; the other moral, mental, and spiritual. *Haṭha Yoga* claims to establish health and to train the will. *Rāja Yoga* is concerned with the control and purification of the mind and is rightly described thus by Damodar K. Mavalankar:

> *Raj-Yoga* encourages no sham, requires no physical postures. It has to deal with the inner man whose sphere lies in the world of thought. To have the highest ideal placed before oneself and strive incessantly to rise up to it, is the only true concentration recognized by Esoteric Philosophy which deals with the inner world of *noumena*, not the outer shell of *phenomena*.

Were the advocates of *Haṭha Yoga* to keep to their physiological exercises and their effects upon the body, the danger would not be so serious. But while teaching *āsana* and *prāṇāyāma*, posture and breathing exercises, they promise the development of spiritual powers and the attainment of higher levels of consciousness. These are possible only through the cultivation of virtue and the first step is a clean life.

Down the ages all the Great Teachers have stressed the need for purity, virtue, and righteousness. As stated by one of them:

> Lead the life necessary for the acquisition of such knowledge and powers and Wisdom will come to you naturally. (*The Secret Doctrine*)

The leading of the life necessary is indeed the *sine qua non* condition for obtaining Wisdom; for the latter springs from within or rather from above; it is the divine afflatus from the Spirit in Man and cannot descend and be made manifest except in those pure of heart.

The literal meaning of the word "*yoga*" is union, and true *Yoga* is

union with the Divine. One must be misguided indeed to believe that the gifts of the Spirit are to be obtained without the purification of the human personality. Sanctity is the mark of the true *Yogi,* of the man who has attained union with the Divine.

In the *Bhagavad-Gītā* Śrī-Kṛṣṇa gives two most beautiful and suggestive definitions of *Yoga* which at once place it in its right perspective, that of a spiritual science and an art of living:

> Equal-mindedness is called yoga (II. 48).
> Yoga is skill in the performance of action (II. 50).

Yoga is thus the training of the mind and the right performance of action.

Patañjali's *Yoga-Sūtras* is rightly considered the classic *par excellence* on *Yoga,* and modern *yogis,* genuine or otherwise, quote from it profusely. Most people, however, do not study the book themselves and are ignorant, or conveniently overlook, that Patañjali, like all spiritual Teachers, stresses the need for self-purification as the preliminary step. *Yoga begins* with a rigorous moral training, and this ethical preparation precedes the actual practice of concentration as a specialized technique of meditation.

In the *Yoga-Sūtras* this preparation is described under two headings: the first is *Yama* and the second is *Niyama.* Let all those attracted to spiritual *Yoga* and desirous of taking it up carefully study and endeavour to practise the steps — five in number — given under *Yama* and *Niyama.*

Briefly stated, they are as follows:

Yama consists of *ahiṁsā* or non-injury; *satya* or truthfulness; *asteya* or integrity; *brahmacarya* or continence; and *aparigraha* or non-attachment to possessions.

Niyama comprises *śauca,* purity; *saṁtoṣa,* contentment; *tapas,* mortification; *svādhyāya,* study; and *Īśvara praṇidhāna,* devotion to *Īśvara* or God.

Only when all these virtues have been practised with some degree of success can the next stage be entered upon without risk. The moral tone of the practitioner has been raised; his life has become one of temperance, virtue, and purity; his character has been ennobled and purged of egotism; his life is one of service.

"Seek this wisdom by doing service, by strong search, by questions and by humility ..." says Śrī-Kṛṣṇa in the *Bhagavad-Gītā* (IV. 34).

This ethical preparation alone entitles the aspirant to undertake the practice of concentration as a technical discipline. To ignore *Yama* and *Niyama* and begin with *āsana,* bodily posture, and *prāṇāyāma,* control of breath, is not only wrong, but positively dangerous. Foolhardy is the man

who dares to dabble in *Yoga* without the protective armour of purity.

"KNOWLEDGE MUST BE CAREFULLY OBTAINED WITH A PURE MOTIVE," says W. Q. Judge, and again: "Motive is highly important and must be examined and tested countless times." Therefore those who want to go in for *Yoga* must ask themselves the question: Why do I want to practise *Yoga*? They must be of pure heart and of unselfish motive, remembering the injunctions and the warnings given in all spiritual traditions. All strike the same note and say: Be of clean heart before thou startest on thy journey. For it is a sacred journey indeed, a holy pilgrimage, that which leads to union with the Spirit. May we prepare ourselves to undertake the sacred journey to the abode of Light and Truth Eternal wherein dwell the true *Yogis*!

NAMRATĀ

The Preacher

Not in this age, when pedants claim
each sacred acre of the soul,
and seek to fertilize its growth
with treatise and invention, both:
not now to me is hearing lent,
whose word is but a simple thing,
to mirror to each man alone
the face of That none can disown.

WILLIAM EWART WALKER

ERIC DAVID WILLIAMS

Thoreau: Prophet of World Faith

[We welcome to our pages Mr. Eric David Williams, who has worked professionally as dental and laboratory technician and is at present studying sociology at Westminster College, London. Thoreau is the subject of his special interest and he is Secretary of the Thoreau Fellowship of the United Kingdom and a member of the Thoreau Society. He is also profoundly interested in Vedānta and a devotee of Ramakrishna Paramahamsa. He documents with an interesting collection of passages from Thoreau his approach to Thoreau's dynamic understanding of Indian ideas.—ED.]

HENRY DAVID THOREAU was born in his grandmother Minott's house on the Virginia Road, Concord, Massachusetts, on 12 July 1817. His life has been the subject of many misconceptions, most notably the one that he was a stoic. Emerson was the cause of this idea; he was in this, as in so many things, completely out of touch with Thoreau. To Emerson he was a stoic, and, no matter how his sister or friends complained after Emerson's address at his funeral (that has so unbalanced subsequent judgement of Thoreau), it was carried into print in his editing of Thoreau's *Letters to Various Persons,* where he purposely omitted all homely, personal remarks because they did not suit his preconception. Thoreau's sister Sophia again complained to the publisher, but the great man had his way. Emerson's idea here was to emphasize his conception of Thoreau's greatest qualities.

Thoreau never unified or gave a form to his thinking and as a result too many students have approached his writings with preconceptions based on that item of his thought that first attracted them. As a result, "we have had 'proved' to us that he 'was a stoic or epicurean, a pacifist or militarist, a pessimist or an optimist, an individualist or a communist.' "[1] There have been few isms in modern times that have not tried to adopt Thoreau, and this in itself attests the all-embracing nature of his mind.

Two topical examples of this wide interest are the following:

The *New York Times,* on 16 July 1967, ran an item pointing out that the commemorative stamp for Thoreau's 150th anniversary (12 July 1967) "was becoming a best seller among the hippies at the Lower Eastside Post Office in New York City, who called Thoreau one of America's first hippies!"

In *Private Sea:* LSD *and the Search for God,* the author talks of the influence of Transcendentalists in telling America of Oriental religions and indirectly psychedelic religions; however, he concludes:

---

[1] WALTER HARDING: *A Thoreau Handbook* (New York University Press), Ch. 4, p. 132

> Thoreau undoubtedly would have no part of LSD were he alive today. ... In Walden he observed, "I prefer the natural sky to the opium eater's heaven": The point is, however, that Thoreau could turn himself on, needing only that natural sky for a psychedelic, and was wholly preoccupied with the modes of inmost being.[2]

Thoreau's philosophy as such does not exist; he never thought about his ideas as being in any formal sense a philosophy; he was far too wrapped up in being and becoming to dissect and analyse his thought. None the less his thought has a consistent growth and only if one selects ideas from the poles of his life does one find contradictions.

Thoreau's greatest creation was himself; he was his own life's work and in that sense a great *yogi*, for with that self he was pitiless and with an iron will created a sage. His Yankee bluntness and lack of cant still upset some today, and most criticism of him tends to have this at its core, literary criticism apart. Not a critic myself, I am always too busy finding out a man's thought to be concerned with others' greater or lesser opinion of a man.

Thoreau's only definite statement with regard to his having a philosophy, so far as I am aware, is his "The fact is I am a mystic, a transcendentalist, and a natural philosopher to boot,"[3] and his account of his reverie on the cabin doorstep at Walden Pond is the best known of his accounts of the transcendental experience (the "turned on" of the hippies).

Before attempting an understanding of Thoreau's ideas, it is essential to understand the cause, effect, and conclusion of his stay in the cabin, built by himself, at Walden Pond near Concord. He felt that in order to come to know what life was and be able to derive the utmost individuality from it, it was necessary to step aside and, unaffected by the usual conditioning of one's fellows and their tastes and habits, make an intelligent choice. He was not the hermit so often presented to the public; he loved and was loved by his farmer and fisherman friends, and children adored him. After his famous night in gaol (that produced the famous "Resistance to Civil Government"), he did not get straight home, but was seized upon by the children to take them berrying, for he knew where the best fields lay. He would play with them, not being too afraid for his dignity to roll in the dust with them, and could do simple tricks, tell stories, play the flute for them, and make flutes and little whistles. None the less his relative isolation at Walden gave him the tranquillity and strength that epitomized his life and thought. When the experiment had been completed he ended his sojourn. He would have been the first to agree that Athens

---

[2] *Thoreau Society Bulletin*, No. 100, Summer 1967, p. 8

[3] THOREAU'S *Journal*, 5 March 1853

was greater than Walden, and never suggested otherwise. The experiment had stood to be attempted and when it was finished there were other challenges in life to answer.

Much has been said of the influence of Emerson on Thoreau. Henry's mother, however, put it in a different way: "Well, you see, Mr. Emerson has been a good deal with David Henry [*sic*], and may have got ideas from him";[4] and no less a person than Romain Rolland has said, and I quote: "One of the chief people to introduce Hindu thought into the United States was Emerson, and Emerson in so doing had been *deeply influenced by* Thoreau."[5]

One is inclined to feel that Emerson's interpretation of Hinduism was of a more strictly moral or moralistic kind, whereas with Thoreau one recognizes the more genuine and true realization of its ecstatic, blissful base. For Thoreau indeed knew that the Universe was ecstatic by nature. His whole life by wood and water, plant, creature, and bird, had shown him this in reality as well as in philosophic conception. The clear cold reason of the Vedānta is thoroughly seen in Thoreau's writings, but never for an instant does he lose sight of the ecstasy. Whereas Emerson had little method in his reading or writing (Cabot's memoir of him says that he was satisfied with extracts and quotations rather than the sources as a whole), Thoreau on the other hand read long and deep into all that interested him. Rolland says that Thoreau read to Emerson extracts from his "Week," and that

> this work (section Monday) is an enthusiastic eulogy of the *Gita,* and of the great poems and philosophies of India. Thoreau suggested a "joint Bible of the Asiatic scriptures, Chinese, Hindus, Persians, Hebrews, to carry to the ends of the earth." He took for his motto, "*Ex oriente lux.*"[6]

Rolland feels that these suggestions were not lost on Emerson but that the ardent Asiatism of Thoreau was inspiring to him. New England then was a watershed of spiritual renaissance and idealism and free thought that was most attractive to the nobler minds of America at the time, bringing among others, to live in Concord, Amos Bronson Alcott (father of Louisa M. Alcott), who was to be so good a friend to Thoreau through the years, and it is most attractive to picture these two great unworldly souls on their tramping or boating trips along the Merrimac.

In 1854, an Englishman, Thomas Cholmondeley, visited the whole intellectual colony, but primarily to see Emerson; however, it was to Thoreau that he felt the greatest attraction and with whom he spent the

---

[4] Introduction by RICHARD WHITEING to *Walden* (Blackie's 1906 edition)

[5], [6] ROMAIN ROLLAND : *Life of Vivekananda*, Ch. IV, pp. 47, 48

most time. Most significant of all was the fact that he sent Thoreau a present of forty-four volumes of Oriental classics. The delight and release that Thoreau obtained from these is attested in his *Journals*.

Among important persons who admit to Thoreau's influence are Mahatma Gandhi and the Rev. Martin Luther King, and many progressive men and women the world over. Bruce Bliven in an excellent popular article says that when he asked Gandhi

> where he got his paradoxical idea of resisting with non-resistance, which rocked the British Empire, he looked at me with some surprise. "Why, Mr. Bliven," he said in his thin high voice, "I thought everyone knew that. I got it from Henry David Thoreau."[7]

How pleased would Thoreau have been to know that his ideas had brought freedom to his beloved Bharata!

I shall give examples from his own writings to illustrate his thought, for in this way a broader picture can be obtained than by taking some aspects and expanding them.

(A) The senses reveal the divine.

> I see, smell, taste, hear, feel that everlasting Something to which we are allied, at once our maker, our abode, our destiny, our very Selves; the one historic truth, the most remarkable fact which can become the distinct and uninvited subject of our thought, the actual glory of the universe; the only fact which a human being cannot avoid recognizing, or in some way forget or dispense with ... This world is but a canvas to our imaginations ... for certainly there is a life of the mind above the wants of the body, and independent of it.
>
> In my better hours I am conscious of the influx of a serene and unquestionable wisdom ... that furnishes nothing on which the eye of reason can rest.
>
> Are our serene moments mere foretastes of heaven — joys gratuitously vouchsafed to us as a consolation — or simply a transient realization of what might be the whole tenor of our lives?

(B) Our kinship with all nature.

Thoreau says that when we are lost to ourselves it is then we realize the infinitude of our relationships.

> And this is my home, my native soil. ... Of thee, O earth, are my bone and sinew made; to thee, O sun, am I brother. ... To this dust my body will gladly return as to its origin. Here have I my habitat. I am of thee.

---

[7] BRUCE BLIVEN: "Mr. Thoreau of Walden Pond." *Reader's Digest*, May 1962

(C) Time.

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but Eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars.

(D) The song of the universe.

... I sat for hours on rocks and wrestled with the melody which possessed me. ... You sat on the earth as on a raft, listening to music that was not of the earth, but which ruled and arranged it. Man should be the harp articulate.

(E) Science.

All Science is only a makeshift, a means to an end which is never attained ... all description is postponed till we know the whole, but then science itself will be cast aside. ... Which are the truest, the sublime conceptions of Hebrew poets and seers, or the guarded statements of modern geologists which we must modify or unlearn so fast?

(F) The wise man.

A simple and independent mind does not toil at the bidding of any prince. Genius is not a retainer to any emperor. ... A wise man will not go out of his way for information. He might as well ... commit suicide. ... He is the man of energy, in whom subtle and poetic thoughts are bred. ... How many are free to think? Free from fear ... from prejudice?

(G) Innocence.

An innocent child is a man who has repented once for all, and is born again, — has entered into the joy of his Lord. This shall be the test of innocence — if I can hear a taunt, and look out on the friendly moon, pacing the heavens in queen-like majesty, with the accustomed yearning.

(H) Sin.

It is remarkable that a mere fall, which at first we are inclined to regard as something abnormal, should be made so beautiful, as if it were the *flower* of the tree; that a disease, an excrescence, should prove, perchance, the greatest beauty — as the tear of a pearl. Beautiful scarlet sins they may be. Through our temptations, — aye, and our falls — our virtues appear.

(I) Man and God.

Who shall say there is no God, if there is a *just* man?

(J) Temple of health.

Every man is the builder of a temple, called his body, to the god he worships, after a style purely his own, nor can he get off by hammering

marble instead. We are all sculptors and painters, and our material is our own flesh and blood and bones. Any nobleness begins at once to refine a man's features, any meanness or sensuality to imbrute them. ... Only the healthiest man in the world is sensible to the finest influence.

(K) Books.

Books, not which afford us a cowering enjoyment, but in which each thought is of unusual daring; such as an idle man cannot read, and, a timid one could not be entertained by, which even make us dangerous to existing institutions — such call I good books.

(L) Death and transmigration.

Be sure you die. Finish your work. Know when to leave off. Men make a needless ado. ... You don't know what it means to let the dead bury the dead. ... To die is not to *begin* to die and *continue*; it is not a state of continuance, but of transientness; but to live is a condition of continuance, and does not mean to be born merely. There is no continuance of death. It is ... transient.[8]

These are only a few sweetmeats from his store, and it is hoped they may have given you a taste for more such. One remaining thumbnail sketch from his life should suffice. As he lay gently dying of the consumption brought on by careless exposure over a long period, he was asked by a visitor if he had "made his peace with God," and he made the quiet reply that, "he had never quarrelled with Him," and so on 6 May 1862 he left this life as quietly and courageously as he had lived it.[9] *

ERIC DAVID WILLIAMS

A Vietnamese Widow Interviewed

Only the baby is left. Maybe
he'll walk again he'll never run.
We know that he will never see
rice paddies greening in the sun.

But I am out of tears.

DOROTHY ELLIN FLAX

---

[8] All these descriptive selections from THEODORE DREISER: *The Living Thoughts of Thoreau* (Cassell, 1939), pp. 30, 36, 39, 40, 49, 54, 60, 70, 109, 111, 124-5, 137

[9] LEONARD F. KLEINFELD: *Henry David Thoreau: Chronology*. (Forest Hills, N.Y. 1950)

* I should like to mention the debt that all Thoreau students owe to Walter Harding, whose book is a main source in the subject, and Leonard F. Kleinfeld.—E.D.W.

INDRA CHANDRA SHASTRI

The Jaina Life—An Outline

[Dr. Indra Chandra Shastri of Delhi is known to our readers by his thorough articles on various aspects of Jainism. In this month falls the festival of Mahāvīra Jayanti, celebrating the birth of the great Teacher who was almost contemporary with Gautama the Buddha. We are glad to publish, for the occasion, Dr. Shastri's broad but accurate survey of the general principles of the Jaina way of life.—ED.]

"JAINA" means a follower of "Jina," the conqueror who has destroyed hatred and attachment and who is above pride and prejudice. It is not the name of a particular person but a title denoting spiritual purity. Anyone possessed of such purity is a "Jina" and a person following him is a "Jaina."

The Jaina hymn of salutation does not mention any particular personality but souls at five stages of spiritual purity. They are: (1) *Arahatas* — the great souls in human forms, who have destroyed their weaknesses and attained perfection; (2) *Siddhas* — the pure souls in the state of *Mokṣa,* beyond physical existence; (3) *Ācāryas* — the preceptors, in charge of discipline and order; (4) *Upādhyāyas* — in charge of scriptural instruction; (5) *Sādhus* — mendicants observing the five great vows of non-violence, truth, honesty, continence, and non-possession.

The first two of the above stages indicate pure souls, embodied and without bodies. The subsequent three indicate mendicants travelling on that path. Thus Jainism proposes hero-worship instead of dependence on a Divine Protector.

The first two categories are recognized as deities (*Devās*), and the subsequent three as preceptors (*Gurus*). They form the first two objects of "right belief" — the first qualification of a Jaina. The third object is the path of equality (*Samatā*) propounded by pure souls. There is a daily Jaina practice known as "*Sāmāyika,*" which means "the practice of inculcating equality in life." The monk has it as a lifelong vow. The lay devotee practises it for a short period according to convenience, generally forty-eight minutes. It is perfected in the Jina, in whom all feelings of difference are totally removed.

The feeling of difference has two causes — attachment and hatred. The first induces men to seek power and wealth; the second prompts hostility and destruction. The two are known as *parigraha* (possession) and *himsā* (violence): abstinence from these paves the path of conduct (*Caritra*). The word *Sāmāyika* indicates the positive side.

Lord Mahāvīra in his first sermons in the *Ācārānga* teaches: When-

ever you try or intend to injure someone, put yourself in his or her place and think. If the intended behaviour is not to your liking, hold the same for others. *Uttarādhyayana* proposes that a *Samana* (Jaina monk) is he who practises equality (*samatā*) in life.

The word *Sāmāyika* also means uniformity in mind, speech, and body — agreement between the inner and the outer life. According to Jainism every soul consists of four infinites: (1) infinite knowledge; (2) infinite intuition, (3) infinite happines, (4) infinite potentiality. External influences suppress these qualities, with resulting feelings of difference. Through *Sāmāyika* we remove the external influence and regain the lost purity and equality of the soul. It includes all stages of conduct known as "*Caritra.*" Right belief and conduct are the bases of Jaina ethics.

Later Jainism has introduced the principle of equality in the field of logic also. Generally, we think ourselves correct and try to repudiate every different view. The conflicting views affect emotions, resulting in prejudices and sometimes even physical violence. Conflicting ideologies are the main problem of today's world, and have given birth to nuclear missiles and hydrogen bombs. Jainism proposes that every thought contains a relative truth. Every person lives in a particular environment and formulates his views accordingly. We must take this relativity into account before contradicting him. The same person is a brother, a son, a father, and a husband in different relations, and responds differently in them. Anyone taking one partial aspect as the whole would falsify his or her position. This principle of relativity in Jainism is known as *Anekāntavāda* (non-absolutism) and forms the foundation of Jaina logic.

Another aspect of equality is justice — uniformity in reward and punishment. Jainism proposes this principle as the theory of *Karman*. It does not admit God or some supernatural being as the Creator or Dispenser of judgement. It proposes, instead, an automatic law of justice. Anybody proceeding to a ditch with closed eyes will fall. None but he himself is responsible for the consequent injury. Taking heavy meals in spite of indigestion results in constipation. Similarly a person involved in the feelings of hatred and attachment commits acts of violence and weakens his soul, with resulting unhappiness. Thus the theory of *Karman* also teaches the lesson of self-reliance. According to Jainism every person himself and none else is responsible for his future. He himself is the builder of his destiny.

The path of spiritual purity and development is open to everybody without any discrimination of caste, creed, or sex. In the order of Mahāvīra a good number of saints were *cāndāls*, so-called untouchables. Some had been dacoits and murderers in their earlier lives. All of them got

equal status after admission into the order. Chandanbālā and many other women, too, attained salvation.

The following may be mentioned as further developments of the basic principles outlined above.

(1) *The Supremacy of Moral Life*: The *Daśavaikālika Sūtra* declares in its first verse that virtue is auspicious in the supreme. It means, first, that virtue is its own reward. Purity of life brings a serene satisfaction excelling all other forms of happiness. Secondly it is the highest good individually as well as socially, good in the beginning, good in the middle, and good at the end; good for the self and for others; good for friend as well as enemy. The Jaina slogan is—*Sachcham logammi sarbhuyam*, meaning "Truth alone matters."

The same verse further classifies virtue in three forms: non-violence (*Ahiṁsā*), self-control (*Saṅyama*), and penance (*Tapa*). The first two are, respectively, the bases of social and of individual morality. The third is meant for inner purification. Thus we have a complete picture in one line.

(2) *The Supremacy of Man*: The Vedic man worshipped deities to achieve his ends in life. Jainism proposes in place of this that a man of good conduct is higher than deities. The *Daśavaikālika Sūtra,* in the same verse, says that gods bow at the feet of the virtuous.

(3) *The Path*: The *Tattvārtha Sūtra* of Umaswati (A.D. 300) is the first Sanskrit work giving the gist of Jainism. It begins with the three-fold path of salvation, proposing the purity of all the three, i.e., heart, mind, and conduct. The tradition describes them as three jewels. Purity of heart means a firm decision to stick to the path of truth. Purity of mind requires earnest search for truth. Purity of conduct implies a sincere effort to inculcate truth in life. The three are also expressed as right belief, right knowledge, and right conduct.

(4) *Seven Categories*: Ethically, Jainism divides the universe into seven categories. The first two, i.e., mind and matter, constitute the metaphysical entities. The remaining five explain the causes of bondage and freedom.

The third category (*Āsrava*) gives five causes of impurity: wrong belief; indiscipline; negligence; passions; and activity.

The fourth category (*Bandha*) explains the external influences and the pollution of soul by passions with various results. The fifth (*Saṁvara*) explains the ways to stop impurity. The sixth (*Nirjarā*) describes penances for inner purification. The seventh category is *Mokṣa* or Liberation.

Generally, two more categories, *Puṇya* (good deeds) and *Pāpa* (sin) are also added, to make nine principles—*Navatattva.*

(5) *The Stages of Aspirants*: Aspirants are classified in four stages

based on inner purity or dispassionate life. The first is the stage of right belief. Roughly, it is held that a person in this stage will not prolong his malice or enmity for more than a period of one year. The second stage belongs to a lay devotee. He must purify his heart within every four months. The third stage is shown by ascetics, who should purify their hearts within a fortnight. The fourth stage is that of the Arhata, entirely free from passions.

The above stages are further developed into fourteen *Guṇasthānas.*

The Jainas celebrate *Paryushanās* as their annual festival of friendship. It comes in the month of Bhādrapada (corresponding to September) in the Indian calendar common to Hindus, Buddhists, and Jainas. A fast is observed and the whole day is passed in meditation and self-observation. In the evening the aspirant meditates on all possible misgivings and flaws in character. At the end he makes the announcement of friendship. This ritual is known as *Pratikramaṇa.* After that he goes with folded hands to persons he is in contact with and asks for their forgiveness. Nobody can claim to be a Jaina without this purification. Every ill feeling must come to an end this day. It is the festival of "forgive and forget."

Another important festival is the birthday of Lord Mahāvīra. It is observed in April, on the thirteenth day of the bright half of Chaitra. The Jainas celebrate in Diwali the *Nirvāṇa* of Lord Mahāvīra. It is also held that Gautam, the chief disciple of Lord Mahāvīra, received enlightenment on that day. The last two are historical festivals.

In addition, the Jainas observe periodical festivals such as the second, fifth, eighth, fourteenth, and fifteenth days of every fortnight in a month. They are spent in penance and self-observation. The last days of the months of Kārtik, Phālguna, and Āṣādha (corresponding to November, March, and July) are observed as the days for four-monthly purification.

World problems are traced by Jainism to three causes: injustice, ignorance, and scarcity.

Jainism proposes the principle of equality (*Samatā*) as a solution of injustice. It submits that our minds should be open to consider every viewpoint. Every new finding should be welcome. The theory of non-absolutism provides permanent inducement to seek new knowledge. Scarcity may be analysed into two types — natural and artificial. The solution of the first type comes in the field of science, but the main problem is artificial scarcity, created by profiteers, and the sense of equality, including non-possession, is the only solution for it.

INDRA CHANDRA SHASTRI

P. NAGARAJA RAO

The Indian Concept of *Artha* (Wealth)

[Our old friend Dr. P. Nagaraja Rao, M.A., D.LITT., who has retired from a long career of teaching philosophy, outlines in this article the ancient Indian approach to the place of wealth in human life. Dr. Nagaraja Rao corrects the common mistake of supposing that Indian philosophy merely rejects wealth. He brings out that it attaches to wealth an instrumental value — which depends upon the right use of wealth in relation to the more ultimate goals of human life.—ED.]

HUMAN LIFE is looked upon by Indian thinkers and sages as the training ground (*sādhanā kṣetra*) for man to unfold his potentialities and integrate them into a pattern. The human being is a blend of the divine and the diabolic; he is dust and divinity combined. He has to train himself to hold back the cussedness and lust in him and to nourish the divine element. Hinduism has proclaimed a scheme of fourfold value (four aspirations) as governing the growth of human life.[1] These can be classified under two heads; the first two values, *artha* (possessions) and *kāma* (passions), are the basis of human existence. The life of man consists in his desires. He is described by the Upaniṣads as a collection of desires. "As is his desire, so is his nature." To fulfil the desires, man has to earn and gather material aid, i.e., wealth. All such material aid is called *artha*. It is an instrumental value, and should not be pursued as an end in itself. Man is not only an economic being; for other aspects also characterize his life. The pursuit of wealth becomes a value (*puruṣārtha*) only when it does not contravene the canons of social justice and morality (*Dharma*). Otherwise it becomes a "dis-value" and stands condemned. Both passions (*kāma*) and possessions (*artha*) have to be regulated by *Dharma*. The term *artha* comprises the whole range of tangible objects that can be possessed, enjoyed, shared, or lost, and which we daily require for our unkeep.

Artha is absolutely necessary for man's life. It is the source and sustenance of all our virtues, not to speak of the mere gratification of desires. Without wealth virtues become impracticable. Poverty is never glorified as a virtue. At the beginning of all our spiritual ceremonies, we resolve (*saṅkalpa*) that all our rites be performed to secure all the four values. Wealth is not neglected. The common-sense poet Bhartṛhari sings

[1] See Professor M. HIRIYANNA's Principal Miller Lecture on *The Quest after Perfection*, (1940), pp. 48–79.

the praise and functions of wealth in ten verses.[2] He points out the need for it if men are to live with dignity. It is wealth alone that enables us to live independently without appealing to others for assistance. We are asked to adventure forth on the high seas to secure fortune.[3] If a man cannot support himself and his family on the material plane, how can he work for *mokṣa,* which is very difficult? Even those who talk of *saṅnyāsa,* i.e., renunciation, must acquire something to give up, otherwise they can only renounce nothing; such a *saṅnyāsa* is a mockery of the concept. Hindu ethical thinkers have insisted on the necessity of a man's earning his livelihood by the sweat of his brow while he is fit, strong, and young. To achieve anything substantial in human life, one must be free from indigence and misery and must enjoy a certain economic competence. One must seek as far as possible to be self-sufficient.

> *Dharma* is earned by *artha* and by *dharma artha* is earned. The one is the means and support of the other. *Artha* is the source of the whole world. The loss of wealth spells ruin. *Mokṣa* cannot be attained by mere poverty.[4]

Arjuna in the *Mahābhārata* holds the view that *Dharma* and *kāma* are limbs of *artha.* In the *Rāmāyaṇa,* Lakṣmaṇa eloquently praises the function and the worth of wealth. He says:

> From wealth amassed and increased all activities proceed as rivers from mountains. For the person of little power and energy, bereft of wealth, all actions are extinct, like rivulets in summer. If a person abandons wealth, he seeking happiness, begins to commit sin and wrong and leads a sinful life with increased longing for enjoyment. For the wealthy exist friends and relations. He who has wealth is regarded as a man of importance by people. He is considered a learned man. He is lucky and is intelligent. ... To the man of wealth *Dharma* and *kama* and all else are helpful. The man of poverty, desirous of wealth and seeking it, finds it difficult to get.[5]

The importance of wealth and its positive role as a contributory force in the development of man is affirmed by Indian thinkers. Money is an indispensable means for the formation and growth of society, for the promotion and cultivation of commerce, industry, and scientific research and discovery. For the destruction of evil forces money is necessary. To the Hindus, an affluent society is not necessarily unspiritual. Poverty, famine, and pestilence were regarded as divine visitations resulting from lack of integrity in rulers and impurity in administration. In the past,

---

[2] *Nītiśatakam,* Sec. 4. There is a beautiful English rendering of the verses by SHRI-AUROBINDO.

[3] This saying is attributed to the moralist poet Avvai.

[4] *Sabhārañjana Śataka,* ver. 28

[5] *Vālmīki Rāmāyaṇa,* VI, verses 32–38

the opulence of India fired the cupidity of many foreigners who overran her. The Hindu sages were not unaware of the potentialities of money. They were only anxious that it should be used with self-control and a perfect knowledge of its functions. Shri-Aurobindo observes:

> ... *power, wealth* and *sex* are the strongest attractions for the human ego and they are most generally misheld and misused by those who retain them. The seekers or keepers of wealth are more often possessed rather than its possessors; few escape entirely the distorting influence stamped on it by its long seizure.

It is not the possession that is the evil but the bad use to which it is put. Vidura states in the *Mahābhārata*:

> There are some people who have the conceit of learning, others have the conceit of wealth, yet others have the conceit that they are born in a renowned family. Learning, wealth and good birth are sources of conceit to those who lack self-control. To the disciplined they are the very reasons for the exercise of self-control.[6]

Property is upheld as a necessary institution by the Hindu thinkers, but the holder of it is asked to use it for just purposes and hold it as its trustee. This concept comes very near Gandhiji's trusteeship theory. Property is not given to man merely for self-indulgence and the gratification of all desires. Kalidasa, in his saga of the Raghu rulers, exemplifies the ideals according to which instrumental values such as wealth must be used. The Raghu kings "acquired wealth in order to give away; spoke sparingly in order to be truthful; were desirous of conquests for fame only; and entered upon married life for progeny."[7] We should not have an ascetic loathing for money and be afraid of it. We must use it wisely. Manu requires us to give a part of our money in charity, and keep a part for a rainy day, and spend the rest upon our family, dependants, and ourselves. In short, "all wealth belongs to the Divine and those who hold it are its trustees, not possessors." It is with them today; tomorrow it may be elsewhere. All depends on the way they discharge their trust while it is with them; in a proper spirit, with the deep consciousness of how they use it.

Spirituality does not put a ban on money, but seeks to acquire it for the Divine and for right use. To neglect it would be to strengthen the enemy, who would use the money for the increase of evil. We should not treasure up all our wealth, but must use it for social purposes. One has to be entirely selfless, scrupulous, and exact and careful in the use of money.

---

[6] *Vidura-nīti*

[7] *Raghuvaṁśa*, Canto I

Purity in matters of money is a great virtue (*artha śuddhi*).

Reasonable self-protection must always be kept in view. "Surely the self has always to be protected." Wealth is one of the great protectors.

The uninformed critic asserts that India is a nation of anchorites, all of them ready to die and go to heaven. Nothing is farther from the truth than this fallacy. There is little authority in Indian thought to support it. The Indians never despised vital aims or social satisfactions and obligations. They conceded reality to life and its needs and did not neglect its demands and duties. They had a social conscience. Kauṭilya in his *Artha-śāstra* states that it was a criminal offence liable to punishment by fine or imprisonment for a man to turn an anchorite or take *saṅnyāsa* without making adequate provision for his family and dependants. He had to take a no-due slip from the town or village magistrate.

The Hindu nation's love of beauty and its secular genius are seen in many of its inventions: e.g., the number zero, the arts of drama, dance, music, sculpture, architecture, etc. They have developed many of the fine arts to great heights. The *Taittirīya Upaniṣad* records the prayer of the aspirant for money, grains, cattle, children, and a life of a hundred years. The Hindu mind never neglected the economic values, but saw that they were not abused. A mild, non-violent type of socialism is advocated in the *Bhāgavata Purāṇa*. It states: "Living beings have a right only to what is necessary for satisfying their hunger; he who feels like acquiring more is a thief and deserves punishment."

The Hindu outlook did not stand for an *acquisitive society* nor for an *affluent society* without any State control. It stood for a *Dharmic society*. It allowed men to gain as much wealth as possible without contravening the principles of *Dharma*. The Hindu mind was not doctrinaire in its approach, and did not believe in the doctrine of absolute equality. It believed that each should develop to his best in the manner that suited his grain and *svabhāva*. They knew the true implications of the doctrine of equality. They proclaimed an optimum ideal for mankind which is summed up in the *Gītā* phrase: *sarva-bhūta-hite rataḥ* — the good-of-all, *sarvodaya*, of Gandhiji. The Hindu never declared that "all men are equal," but that all men must be happy (*sarve janāḥ sukhino bhavantu*). The Hindu view of social organization is democracy. But it is not the democracy where what the majority think is law. It does not believe in the cult of numbers, which, in the words of Matthew Arnold, gives us "a new type of barbarism." It is the sort of democracy which is described by Gerald Heard as "Organic":

> the rule of a people who have organized themselves in a living and not a mechanical relationship, where, instead of all men being said to be

equal, which is a lie, men are known to be of an *equal value,* could they but find the position in which their potential "contributions" could be realized.[8]

Manu rejects the different views that *Dharma* alone or that *Dharma* and wealth, or that wealth and enjoyment are the most important values.[9] He holds that all three, harmoniously cultivated, jointly constitute the threefold end of human life. This represents the most essential current of Hindu social philosophy and ethics.

P. NAGARAJA RAO

Death

Until you meet him face to face,
Death seems very strange;
But then he proves the most familiar
Friend you've ever had:
Magnificent but reassuring,
He takes you by the hand
And leads you like a King:
Death is very grand.

AUDREY S. LA ROCHE

---

[8] GERALD HEARD: *Man the Master,* p. 129

[9] II. 224

P. W. H. HOWE

The Bible and the Chinese *Book of Changes*

[Mr. P. W. H. Howe is a scholar of distinguished attainments in mathematics, physics, and engineering. He is at present a Principal Scientific Officer at the British Ministry of Technology's National Gas Turbine Establishment. His brief essay on the parallels found in his study of the Bible and the *Book of Changes* is suggestive.—ED.]

THE BIBLE[1] and the Chinese *Book of Changes*[2,3] (which owes to Confucius part of its development from earlier origins) both provide comprehensive statements on man and his relationship to the divine. To explore similarities of meaning, the two books have been compared in detail, by determining corresponding passages in each text. In spite of a disparity in length (the *Book of Changes,* excluding commentaries, contains about a thousand printed lines arranged mainly as sixty-four situations, or hexagrams, each composed of six items (also called lines) of two or three printed lines), the whole of the *Book of Changes* has been correlated with Biblical passages covering most of the Bible. This comparison is now hinted at by quoting a few examples of corresponding passages (or parts of them).

The situations in the Chinese *Book of Changes* are built up from elements which can be either positive, light-giving, active, masculine, etc. (the *yang* principle), or negative, dark, passive, femine, etc. (the *yin* principle). The first situation in the *Book of Changes,* totally composed of positive elements, is Hexagram 1, "The Creative," whose third item (line) states: "All day long the superior man is creatively active." The corresponding Biblical passage contains (*John* I. 14):

> The Word was made flesh
> he lived among us
> and we saw his glory.

The second situation in the *Book of Changes* is Hexagram 2, "The Receptive," totally composed of negative elements. The negation of the human power of Jesus is marked by the incident (*Luke* XXIII. 39):

> One of the criminals hanging there abused him.
> "Are you not the Christ?" he said. "Save yourself and us as well."

---

[1] *The Jerusalem Bible* (Darton, Longman and Todd)

[2] *The I Ching, or Book of Changes.* RICHARD WILHELM translation (Routledge and Kegan Paul)

[3] *The Book of Change.* JOHN BLOFELD (George Allen and Unwin)

The inaction or inoperativeness of Jesus corresponds to the state described in Hexagram 2, line 4, as "a tied-up sack" (Wilhelm translation) or, in an understatement, as "taciturnity" (Blofeld translation).

In Chinese cosmology, the interaction of active and passive elements produces natural phenomena and human relationships. The third Hexagram of the *Book of Changes,* "Difficulty at the beginning," depicts the first, formative meeting of the male and female principles. At the birth of new conditions, guidance is necessary, or as expressed in Hexagram 3, line 3,

> Whoever hunts deer without the forester
> Only loses his way in the forest.

Comparable error in the Biblical sense occurs because Adam (*Genesis* III. 17) "ate from the tree of which I had forbidden you to eat."

From its beginnings in Genesis, the Old Testament develops through the early patriarchs [as a mention of the comparison of the Biblical and Chinese texts: Jacob's ladder (*Genesis* XXVIII. 12)/Hexagram 61, "Inner truth," line 2; Moses/Hexagram 43, "Break-through (Resoluteness)"]; the historical books [Ruth/Hexagram 37 "The Family"; Samuel/Hexagram 8, "Holding together (Union)"]; the Wisdom books [Job/Hexagram 25, "Innocence (The Unexpected)"]; the major prophets [Isaiah/Hexagram 50, "A sacrificial vessel"; Jeremiah/Hexagram 59, "Scattering, disintegration, dispersal, dissolution"; Ezekiel/Hexagram 47, "Oppression, exhaustion, adversity, weariness"] and the minor prophets [Hosea/Hexagram 31, "Influence, wooing, attraction"; Jonah/Hexagram 32, "Duration"]. The final book in the Old Testament is Malachi, "the messenger" sent "to prepare a way" (*Malachi* III. 1). Echoing other prophets, Malachi alludes to (in part) religious unfaithfulness in terms of

> the wife with whom you have broken faith even though she was your partner and your wife by covenant. (*Malachi,* II. 14)

The corresponding statement in the Chinese text is Hexagram 9, "the taming power of the small," line 3: "Husband and wife stand glaring at each other."

The "way" announced by Malachi is summarized in the Sermon on the Mount, which includes (*Matthew* v. 44–47, extracted): "Love your enemies ... for if you love those who love you ... are you doing anything exceptional?"

The Hexagram corresponding to the Sermon on the Mount is Hexagram 24, "Return," denoting the return of the life-giving force in spring or the resuscitation of the spiritual principle in man, and line 4 states

Walking in the midst of others,
One returns alone.

The quality of perseverance, or persistence, frequently recommended in the Chinese text, is emphasized in the comment on the Lord's prayer in Luke (*Luke* XI. 3 and v. 13, extracted):

> Give us each day our daily bread.
> Suppose one of you has a friend and goes to him in the middle of the night to say "My friend, lend me three loaves" ... If the man does not get up and give it him for friendship's sake, persistence will be enough to make him get up and give his friend all he wants ... ask, and it will be given to you. ... If you then, who are evil, know how to give your children what is good, how much more will the heavenly Father give the Holy Spirit to those who ask him.

The corrresponding Chinese quotation is from Hexagram 53, "Development, gradual progress," which describes the vicissitudes of the wild goose, the symbol of conjugal fidelity. Hexagram 53, line 5, states:

The wild goose gradually draws near the summit.
For three years the woman has no child.
In the end nothing can hinder her.

Further Biblical sections, comprising the whole of the Acts, many of the letters of Paul, the letter of James and Revelations have been correlated with Hexagrams. The overall correlation between the complete *Book of Changes* and passages selected throughout much of the Bible strengthens the demonstration in these examples of a similarity between the two texts in underlying meaning and even of descriptive imagery.

P. W. H. HOWE

A BRANCH cut off from its neighbour branch cannot but be cut off from the whole plant. In the very same way a man severed from one man has fallen away from the fellowship of all men. Now a branch is cut off by others, but a man separates himself from his neighbour by his own agency in hating him or turning his back upon him; and is unaware that he has thereby sundered himself from the whole civic community.

—MARCUS AURELIUS

ARTHUR L. HERMAN

An Essay Concerning Clive Bell

[Below we print the second of three parts of this interesting study by Dr. Arthur L. Herman of the Department of Philosophy, Wisconsin State University, Stevens Point, Wisconsin, U.S.A.—ED.]

II

AFTER DANTE, the Christian pilgrim in the underworld, has looked upon the tortures and horrors of the damned in Hell, he weeps at the suffering and anguish that he has seen there. Virgil, his more-than-human guide through the Inferno, rouses him out of his emotional stupor with a warning that might well be taken as a *caveat* for all who would emotionally wallow in the fields of art, and the motto of all formalists since the time of Dante:

> Who is more wicked than the man who is moved
> to compassion by the Divine Judgement?[10]

After the artist's creative judgement has been made and executed in paint or stone, the viewer is invited to share in the work. But the viewer who is moved by his emotions to feelings of sentimental compassion or hatred has not, the formalist would say, understood the art work: he has simply used it (or misused it) for an emotional feeling-letting; he has allowed himself to become involved and entangled in the creation with his own human emotions; he has been ensnared by his humanity, by the warmth of his body. The formalist, however, stands apart from the created art work just as Virgil but not Dante was able to stand apart from and not become engulfed by the Judgement of God as described in the *Inferno*. Thus, we may assume that Dante, as the hero of the *Commedia,* slipped from his role of observer to that of participant, that for a moment he was the victim or slave of his own feelings and sentiments. Such breakdowns are the lot of men. We are constantly participating in the life of the senses; we seldom rise above them; and yet the ancient call to philosophy is a call to "stand aside," to be in ecstasy, i.e., away from the body. Plato says:

> In matters of this sort philosophers, above all other men, may be observed in every sort of way to dissever the soul from the communion of the body.[11]

> ... And thought is best when the mind is gathered into herself and none of these things trouble her — neither sounds nor sights nor pain nor any

[10] *Inferno,* xx, 27–30

[11] *Phaedo,* 65

> pleasure — when she takes leave of the body and has as little as possible to do with it, when she has no bodily sense or desire, but is aspiring after true being.[12]

This "true being" has been variously described in the West by mystics and philosophers, usually in accompaniment with some sort of religious experience or at least within the matrix of some religion; therefore, it is, to say the least, uncommon to come across the description which Bell gives within the discipline of art, and not religion, of significant form as concerned with "those who have freed themselves from the arrogance of humanity." Here Bell has limited the experience of significant form to art, but others have held that any part of nature can be a point of spiritual contact.[13] The only qualification for the experience, whether had in religion or art, would seem to be that ordinary human ends and means must be abandoned for the sake of that experience. The Sufi mystic, Ibn Mansur, called "Hallaj," says: "One man wanders in the waterless valleys of research, another drowns in the oceans of thought, all are wide of Reality, for all choose some goal and therefore follow some wrong path."[14]

I am implying that Bell's experiences of significant form could well be described as mystical, and that the words which he has employed are words that would appear to indicate that he had indeed touched upon "Reality" or "True Being"; that for a moment, standing on the "cold white peaks of art," he was out of himself, away from thoughts and feelings, freed from his human arrogance, human pleasures, and the human goals Hallaj condemns. Plato says:

> Please then to remember that there are two processes of training all things, including body and soul; in the one, as we said, we treat them with a view to pleasure, and in the other with a view to the highest good, and then we do not indulge but resist them (pleasures) ... and the one which had pleasure in view was just a vulgar flattery.[15]

---

[12] *Phaedo*, 65 c. Bell says, seeming to echo Plato, "If art were a mere matter of suggesting the emotions of life, a work of art would give to each no more than what each brought with him." (*Ibid.*, p. 161)

[13] "Not merely all men but all things are equal in the sight of God, who makes the sun to shine alike upon the just and the unjust, and any point whatever in nature, any theme, that is, may become the determinant of spiritual vision" (A. K. Coomaraswamy and Stella Bloch, *The Appreciation of Art*, p. 62). Cf. Bell's statement: "Religion, like art, is concerned with the world of emotional reality, and with material things only in so far as they are emotionally significant. For the mystic, as for the artist, the physical universe is a means to ecstasy." (*Art*, p. 62)

[14] ERIC SCHROEDER (trs.): *Muhammad's People*, p. 536

Another translation from the work of Hallaj is much to the point here: "But the man who knows not whence he comes, nor whose he is, nor where he is, nor how he is, nor of what he is, nor what he is, nor for what he is, that man is one of those who let life pass away, moment after moment, unused. (*Ibid.*, p. 531)

[15] *Gorgias*, 531 D

I think it can be argued that, following Plato, all art can be divided into "art which flatters" on the one hand, impure art, and "art which contains significant form," pure art, on the other. Another quotation from Plato's *Gorgias* will help to explain the relation of each of these two types of art to the lower sentimental emotional self on the one hand and to the higher intellectual and rational self on the other. Plato says of impure and irrational art:

> A flattery I deem this[16] to be and of an ignoble sort ... because it aims at pleasures without any thought of the best. An art I do not call it, but only an experience, because it is unable to explain or to give a reason of the nature of its own applications. *And I do not call any irrational thing an art.*[17]

Bell's own comments on those who might be said to practise cookery and flattery in art are much to the point here. The artist who is no longer able to capture pure intellectual forms in his art will debase himself and his viewers by suggesting the emotions of life in his works; for instance, by attempting through sheer realistic representation to raise in the viewer the emotions of pity and fear. The viewer, who may also have no regard for significant form or the intellectual forms of art, will seek out such debased works and praise them for the emotional buffeting they give him. This might account for the presence of so much bad representational art today. Bell says:

> But if in the artist an inclination to play upon the emotions of life is often the sign of a flickering inspiration, in the spectator a tendency to seek, behind form, the emotions of life is a sign of defective sensibility always.[18]

To engage thus in the emotions of life is to behave irrationally.

In opposition to the vulgar, flattering, irrational employment and intent of impure art, we have the pure art which ministers to the intellect or rational soul. In the *Timaeus* Plato says of this art:

> ... And harmony which has motions akin to the revolutions of our souls, is not regarded by the intelligent votary of the Muses as given by them with a view to irrational pleasure, which is deemed to be the purpose of it in our day, but as meant to correct any discord which may have arisen

---

[16] By "this" Socrates refers to "cookery," "which may seem to be an art but as I maintain, is only an experience or routine and not an art" (*Gorgias*, 463 A).

[17] *Gorgias*, 465 A (italics, of course, mine).

[18] *Ibid.*, p. 29

in the courses of the soul, and to be our ally in bringing her into harmony and agreement with herself.[19]

Thus for Plato as well as for Bell, real art would seem to be that which serves the higher self and directs one towards a rational, intellectual end. Irrational art is the art which flatters man, which keeps him from the "thing most needful" or "the highest good" spoken of in the *Gorgias* and "the natural and worthy object of our most serious and blessed endeavours."[20] And, as Plato reminds us in the *Laws*, "... God is the real goal of all beneficent serious endeavour."

ARTHUR L. HERMAN

(To be concluded)

The mighty pyramids of stone
That wedge-like cleave the desert airs,
When nearer seen, and better known,
Are but gigantic flights of stains.

—LONGFELLOW

---

[19] *Timaeus*, 47 D. The correcting of the discord in the soul through art for Plato involved, it must be added, more than mere contemplation of significant form: "And the excellence or beauty or truth of every structure animate or inanimate, and of every action of man, is relative to the use for which nature or the artist has intended them" (*Republic*, 601 D). Art is to be used and as the quotation from the *Republic* indicates, excellence in a work of art depends on the use for which the object is intended. If that use is the realization of harmony in the soul, knowledge of the beautiful and the true, or awareness of reality, then the work of art contains significant form and it can be called pure art: Plato and Bell would appear to be in some agreement on this point.

[20] Cf. *Laws*, 803 B; cf. 803 C for the quotation which follows.

TERENCE WHITE GERVAIS

Notes Towards a New African Culture

[Mr. Terence White Gervais will be remembered by our readers for his articles last year on Arthur Waley and on "Eastern Elements in Goethe's World View." Mr. Gervais's wide range of interests includes not only Indian and Far Eastern thought, of which he has made a special study, but also the interesting questions in the newly emerging African cultural scene. This article should bring fresh information to many readers.—ED.]

A "BLACK ATHENS"? Absolutely there is no reason why African races, whose contributions to world-culture are still perhaps underrated, should not in time produce marvels which may even recreate the mind of mankind. Asia and the West do not exhaust the earth, and the potential of African essence and talent deserves subtle and sympathetic attention. From a Western standpoint, Africa and Asia may seem akin, and indeed African culture may sometimes learn from Asian instead of from the Western with its political trauma. Yet essentially the African spirit and opportunity are unique. But what is "Africa"? Precisely the variety of races and groups — the roles of ancient Egypt, of the Islamic North, of Madagascar, and of the neo-African societies in the New World — should stimulate thought and art based on patterns of creative tension and the subtle interrelation of wholes. From these may arise new patterns in psychology, philosophy, and tragic and ironic art.

I am here attempting to detail a personal vision, based on living data of African cultural potential.[1] The present article deals with the arts; later I hope to cover materials for an African "problematic" literature, African philosophy, pageantry and social aesthetics, fresh sensations and sensibilities, and the sublimation — maybe into new "myths" — of the flair for "magic."

An "African" literature of wide dimensions has grown up in the last four decades; written in a variety of languages — in many African tongues, or in English, French, Spanish (Cuba, etc.), Portuguese (Brazil). Of these the French influence (focused for Europe in the Parisian *Présence Africaine* movement) is probably the most vital. Here even the outlines of this literature can scarcely be summarized; it illustrates every gradation of the African's consciousness, in his present complex state, an extreme being reached in the movement for Négritude ("blackness"), which yet has contrived to steer clear of vicious racism.

---

[1] A far fuller version will be found in my book in progress, *Africulture*.

Already racial consciousness has produced poems which blend popular song with imagistic and even surrealist overtones, as Lorca did in Spain. A less usual, but potent, goal could be what R. M. Rilke terms "thing-poems" (*Dinggedichte*), in which a poem and its form become, as it were, sculpturally "identical" with its subject (a famous instance is Rilke's "Panther" sonnet). Surely there is a link here with the African sense of the universal kinship of things and of life even within "things." In quite another mood Africa offers a rich potential for comic, satirical, and picaresque writing. Negro humour and wit; Bantu banter; the dance-element which pervades gestures and words; the absurdity, tragic irony, and grotesque disproportions found in African political, social, and economic situations; the need for intrigue to combat persecution — these are typical elements in such an art. "Laughfrica," "Africarnival," "Africareless," "Africute," "Africunning" — such spontaneous formations may remind us that the influence of James Joyce is akin to Africa's spirit; yet such influence is by no means confined to the verbal aspect: Joyce's filmic depiction of layers of consciousness or association; his panoramic comi-cosmic gaiety; his pathos ("Dublin" — "D'you belong?" — a truly African sigh); his novel relationship between theme and style; his sublimated belief in Names, akin to that in a "magical" society — all these are Africa-pointed, and can apply to drama as well as to "pure" literature. Also relevant to the theatre might be the African passion for legal dispute, as seen, e.g., in Ghana.

All literature needs a reservoir of images, metaphors, similes; and no continent is richer than Africa in such potential. Elsewhere[2] I suggest a number of such basic symbols, which can be used as reference and stimulus in several spheres — lyric and other poetry, prose whether philosophic or "problematic" or not, drama, film, even the creation of quasi-myths. One wide source for such images would be Africa's landscape, flora, fauna, and geography. Another would lie in social events, customs, problems; others could be derived from African art. Through all these can arise psychological images of fullness, complexity, significance, simplicity, isolation, pathos, unity, division, gradation, margins, despair, ambivalence, contrasts either grotesque or calm, and myriad further sensations. Here we can but touch on a vast, scarcely-explored region of expression.

Neither can we detail the pregnant value of the drum, especially the Talking Drum,[3] both as a means of imagery and as itself an inspirer of fresh literary forms. These latter (mainly poetic) could use the drum-

---

[2] In my *Africulture*, the chapter "Afrimagery."

[3] See J. F. CARRINGTON: *op. cit.* (Selected Bibliography)

speech as scaffolding and stimulus, and build variations on its relation to ordinary speech. The gradual decay of drumming increases the need to transform its literary latencies (this can also itself be a *subject* of literary or dramatic works). From the complex triple structure of the drumming-name, and also from the metaphor, simile, and rhetoric inherent in the drum-message's paraphrases of normal words, many literary moods and stylistic devices can be gleaned. Neither should we forget the relevance of the drum-code to drama and film, with the inner tensions and links, the febric and "montage," the range of associations — all suggested by the relation between normal speech and that of the drums. And of course the drum will have influence both in pure music and in any novel type of African "musical stage-work."

Another suggestion would be the use of certain vivid decorative patterns, as Ezra Pound employed Chinese ideograms to express the mood or a stanza or other context of his poems. This method, moreover, could be extended to the film. Decorative patterns indeed can be fruitfully allied in many ways to filmic art and technique. Film could portray, with great technical and psychological finesse, the growth in creation of textiles, carving, etc.; filmic, too, are many of the typical curves, angles, and structural and dimensional effects, alike in African sculpture and in domestic buildings.

Factors already mentioned — the picaresque flair, the dance, the wealth of potential imagery derived from landscape, social life, cult, geography, psychological experience — have their filmic applications. Complex mirror-effects, again, could be inspired by the confused, embryonic, tortuous and tortured, ironic and vicious-circled African scene. Concentration and trance; the dance-whirl; the sense of "multiplicity" akin to pantheism and to African richness of musical texture; the interplay, both in fact and in memory, of diverse traditions, cults, myths, and social customs — all these can contribute to a truly African art of montage. Once more we glimpse also the potential of a truly African "musical stage-work," rich in novel relations, gradations, and emphases between the various arts, and as different from European theatre as that of China or Japan.

What, then, of music itself?

African music is strong in rhythm, indeed in a variety of rhythms along the horizontal line of time-succession, and a polyphony, so to speak, of rhythms sounded simultaneously. Precious also for any symposium of sound-patterns is the "urge ... towards the extraordinary minuteness of (different) timbres," to quote Fernando Ortiz, who also relates "polyphony of *sonorities* and the counterpoint of pure rhythms" to "the Panic integration of all the cosmic powers ...".

Typical also is African melody: the long, sinuous, and in the best sense monotonous line is capable of inspired development both in African "art"-music and in transferred influence on the West. A still further nuance is suggested by the African contrast of big ("male") and little ("female") timbres, rather than high and low. An "African Bach," with his sinuously varied "infinite" line, or an "African Wagner's" endless melos may be conceived. But of necessity Africa must learn to express herself in melodic polyphony, not merely in rhythmic or textural. Hence a triple polyphony, a counterpoint of types of counterpoint themselves, which may answer to the African sense of universal interlocking.

A branch of the textural field is that of percussion instruments, and here Africa may contribute to world music. Europe could well borrow the subtle variety of Africa's drums; while even a fairly simple African song may bear — without being overweighted — an accompaniment of five or six percussion-instruments of varied type. With a new discretion and finesse, Western music could create new relationships between string and wind instruments and those of percussion. And already works by Bartók and more recent composers have used percussion creatively. In my own *Missa Africana* (Latin text, Western choir and orchestra, neo-African spirit), Christ's Resurrection is portrayed by the rhythmic polyphony and frenzy of all the voices of the forest, mainly through percussion instruments. In the same work, even fugal choruses assume an embryonic African cast; and this leads to the question, what "quasi-equivalents" for Western musical forms can emerge in true African guise? And what moods? Surely Bach's infinity and depth, the swift clear mischief of Mozart, or Beethoven's dynamic pulse and mental range can all appear in African "translation."

African music, as yet without an indigenous notation or many individually great composers, cannot dispense with the absorption and mingling of traditions, which, however, will also involve a partial receiving back of her own gifts in transmuted form. There Stravinsky, Bartók, and Messiaen, already influenced by non-Western music, can re-transmit to Asia and Africa new methods and fresh horizons. The same applies, in even closer counter-liaison, to Latin-American artists like Villa-Lobos: cannot Africa learn from his depiction of the tropical forest and soul, his use of Amerindian and Brazilo-Negro rhythms and themes? Moreover, the countless exchanges involved between melodic, harmonic, rhythmic, textural, and structural elements may stimulate development in Western music's own search. And cannot African music win ideas from the forms of African decorative arts and the dance? And from sculpture also, especially the majestic, often angular, austerity of much African carving?

Architecture, too, can glean suggestions from sister-arts: from the arresting curves of African sculpture; from the varied, intermingling shapes and colours of decorative art-products; from the lightness and unusual visual patterns of the dance. Still more immediate is the "extension" of types of building already extant: cannot even the "broken" nature of Zimbabwe's ruins, like those of Rome, suggest daring and subtle designs? Further, in her village buildings Africa reveals an impressive variety of structure and shape,[4] comparable in their "primitiveness" perhaps to the Saxon style in Britain, so soon to burst into the medieval masterpieces. The Catalan Gaudí has built an original pagan temple in Togoland; while Islam can offer ideas of style (as at Kano, Katsina, etc.), not least in her development of the typically African decorative patterning of walls and elsewhere (seen, e.g., in the non-Muslim decorations at the Royal Palace in Abomey). Wider problems of planning also arise: such as the possibility of making lagoon-fed Lagos architecturally a kind of modern Venice.

At the other extreme, can we not create a wide variety of fountains, with themes and decorative methods derived from the same series of materials already suggested in the spheres of literature and the stage — landscape, geography, flora and fauna; social events, customs, myths, and the decorative, and other, arts of Africa themselves?

Architecture may also be linked (as in Islam) with calligraphy; calligraphy as such can be reborn in the African world. Inspired by China, and to a lesser extent by Egypt and Islam, we would create in Roman and other scripts an art-form new to the West. Let us take the letters of a place, or personal name, a title, motto, or linking of two or more names, and weave these letters (while preserving their "order") into numberless decorative designs; even the character of the person, place, or idea may be suggested. Among infinite formal possibilities would be: questions of size, spacing, size of writing, thickness or thinness of strokes; deliberate parallelism or stressed contrast between letters repeated in the same word or context; problems of line, balance, contrast, inclusion of letters in each other; diverse types of unity and of *crescendo* — there we can touch but the fringe of this new art, and some of its spheres of application; in architectural decoration (even, as in Portugal, on street pavements); in costume — private, festive, religious; in tapestry; in stage-curtain design; in the inscribing of religious phrases or symbols; on orna-

[4] Contrast, for instance, the huts of Zulu or Swazi (beehive), Basuto (wattle and daub), Xhosa (mud walls with thatched roofs), Foulbe shepherds (straw), and Oubangui (large round huts with conical roofs); the Gabon's long low rectangular cabins; the fortified castles of Lobi and Gouroumsi: the picturesque juxtaposition of several roofs (one per room) on each house, in Loanda; Sudanese terraced houses; square Arab houses in Chad, etc.

ments, jewellery, and amulets; on tribal and other emblems, often with political relevance; in film (e.g., the gradual unfolding of calligraphic patterns on the screen, for decorative, symbolic, or well-timed psychological effect). Furniture, shop-signs, effects of pageantry and social symbolism provide further fields as well as the decorative arts and tribal and personal decorations, masks, tattooings and so forth. Body-markings provide a wide sphere for calligraphy and also for both decorative and dramatic arts. A book would be needed to classify the African uses of the body as an artistic canvas, from the simpler markings found on almost any limb to, e.g., the "mosaic"-effect of some much-tattooed bodies on the edge of the Cabrai country.[5] We can even derive patterns from decorative arts and the embellishment of the skin, which may inspire calligraphic styles themselves.

Ultimately, the new dynamic calligraphy may take its place with personal and skin-embellishments, decorative arts, the drum, and the dance as a potent vessel for the African soul.

TERENCE WHITE GERVAIS

SELECT BIBLIOGRAPHY

(I have chosen chiefly works in English. Except where otherwise stated, the place of publication is London.)

Black Orpheus. A periodical (Ibadan)

O. BRASSIR (ed.): *An Anthology of West African Verse* (Ibadan)

J. F. CARRINGTON: *Talking Drums of Africa* (Carey Kingsgate Press)

BASIL DAVIDSON: *Which Way Africa?* (Penguin African Library)

D. DIRINGER: *The Alphabet* (Hutchinson)

E. ELISOFON and W. FAGG: *The Sculpture of Africa* (Thames and Hudson)

G. GORER: *Africa Dances* (Penguin Books)

LANGSTON HUGHES (ed.): *An African Treasury* (Gollancz)

JANHEINZ JAHN: *Muntu* (Faber and Faber)

COLIN LEGUM (ed.): *Africa: A Handbook* (Blond)

E. MPHAHBELE: *The African Image* (Faber and Faber)

R. OLIVER and J. D. FAGE: *A Short History of Africa* (Penguin African Library)

F. ORTIZ: *Los Bailes y el Teatro de los Négros en el Folklore de Cuba* (Havana)

G. PARRINDER: *West African Religion* (London)

Présence Africaine, a series of publications (Paris): e.g., E. ELIET: *Panaroma de la Littérature Négro-africaine.*

P. RADIN and J. J. SWEENEY: *African Folktales and Sculpture* (Bollingen series. Pantheon Books; New York)

TEMPELS, THE REV. PLACIDE: *Bantu Philosophy* (Paris)

Voices of Ghana (Ministry of Information, Accra)

---

[5] GEOFFREY GORER; *Africa Dances: A Vivid Survey.* For the surprising number of scripts of African origin, see DAVID DIRINGER: *The Alphabet.*

New Books and Old

"The Confessions of Jacob Boehme"*

MOST OF US who love to travel in the wide realm of literature have sooner or later to accept the sad fact that although we do our best in the time allotted us we can explore but a limited part of it. The more grateful should we be, then, to fellow travellers who take the trouble — pleasant trouble, admittedly! — to provide us with those invaluable things, anthologies, which give us the pick of what we can never hope fully to possess.

This is notably so in the case of the German mystic, Jacob Boehme, whose output was immense; therefore W. Scott Palmer's selection from the massive volumes translated into English in the eighteenth century was an important service to would-be readers. Reissued by Harper and Brothers, New York, in 1954, in handy pocket-size and first-class print, the little compilation is further enriched with a lengthy Introduction by that deeply perceptive Christian mystic, the late Evelyn Underhill.

From this we learn the necessary facts of Boehme's life: his birth in 1575 on the borders of Saxony and Silesia; his dreamy peasant boyhood when, lacking the strength for field-work, he was apprenticed to a shoemaker and became a travelling cobbler; his years of spiritual travail until, at the age of twenty-five, he had his first great illumination; the ups and downs that followed, both inward and outward — heavenly visions and the earthly persecutions that were inevitable in divided Protestant Germany — his deepening life of mysticism and the growing admiration of eminent scholars and philosophers; finally the five years devoted to writing and exposition, leading up to his death in 1624 at the early age of forty-nine.

Out of the fullness of the revelations that came to him Boehme could not but have written; for it is ever the urge of the true mystic to share with his fellows the riches he receives. "I write not thus," he says, "for my own glory, but for comfort to the reader" (p. 59). "What is bestowed upon me, that I bestow again" (p. 117). And also in true mystical tradition, he takes no credit to himself. "Although I write and speak in high fashion, yet the understanding is not my own" (p. 115). "Let none account it for a work of the outward reason, for it hath proceeded from the inward hidden man" (p. 118). His whole concern is to get it all on record, lest the wonders be lost, and he gives a striking description of the twofold process of simultaneous inner listening and outer transcribing:

> There was scarcely time [he says] to set it punctually down ... but all was ordered according to the direction of the Spirit, which often went in haste ... and though I could have wrote in a more accurate, fair, and plain manner, yet the reason I did not was this, that the burning fire often forced forward with speed, and the hand and pen must hasten directly after it; for that fire comes and goes as a sudden shower. I can write nothing of myself but as a child which neither knows nor understands anything. (p. 39)

An interesting part of Boehme's teaching, to be found in Chapters III and IV, is the symbolism of the three "movings" — outermost, astral, and innermost — which mark the aspirant's spiritual progress. Although Boehme uses Christian imagery, students of

---

* *The Confessions of Jacob Boehme.* Compiled and edited by W. SCOTT PALMER. With an Introduction by EVELYN UNDERHILL. (Harper and Brothers, New York. 188 pp. 1954. $2.25)

Theosophy will find these closely akin to the three "Halls" as described by H. P. Blavatsky in *The Voice of the Silence,* and there is pure Karmic Law in this passage:

> Child of man, be not discouraged, be not so timorous and pusillanimous; if thou in thy zeal and earnest sincerity sowest the seed of thy tears, thou dost not sow it in earth but in heaven; for in thy astral moving thou sowest, and in thy soulish moving thou reapest, and in the kingdom of heaven thou possessest and enjoyest it. (p. 63)

Boehme's first revelation came to him through *light.* It is a well-known story how, through gazing dreamily at the sun's rays reflected in a pewter dish, he entered a state of mystic lucidity, after which he "perceived all nature ablaze with the inner light of the Divine" (p. 15). Naturally, therefore, his later teaching makes much use of "light" imagery, the more so as his religious life was based on Lutheran Christianity with its "intense moral dualism ... between the 'dark-world' of unregenerate nature and the 'light-world' of grace" (p. 23). But from his Hermetic and alchemical studies he adds the "fire-world," fire representing the "eternal energetic Divine will towards Creation" (p. 27), and shows how "the bringing of the Light out of its fiery origin" is the supreme task, the "salvation," of human and universal life alike (p. 29).

To the "dark-world" naturally belongs "the Devil," who so often hindered Boehme's progress, and who is obviously that common enemy of all students of soul-learning — Distraction. As he describes his struggles to overcome this and to attain to the state of pure contemplation, when at last "the heavenly gate opens in my Spirit" (p. 45), we realize how aptly the old theological terms, which we may sometimes have looked askance at, can become, on the lips of a born mystic, an ever-living "link-language."

At the same time he speaks with such authority, namely, that of open vision, as must ever put mere theology wholly in the shade. When the Gate was opened, he tells us in an oft-quoted passage, "in one quarter of an hour I saw and knew more than if I had been many years together at an University" (p. 41); and though utterly humble in his personal self, he must also needs testify:

> That which I write here (is not) a doubtful opinion, questionable whether it be so or no; for the gate of heaven and hell stands open to the spirit, and in the Light it presses through them both and beholds them, also proves and examines them. (p. 66)

Although the *Confessions* is but a small gleaning from the copious works of "one of the greatest mystics of all time," to quote Nicolas Berdyaev, it provides a valuable consensus of the main points of Boehme's teaching, inevitably touched on but briefly here. The reader may choose between two modes of approach: either direct, to gain a first-hand impression, or by way of the Introduction, which gives him the guidance of a fine, intuitive mind.

The language throughout is beautiful and poetic. The compiler is to be commended for not seeking, as do modern translators of the New Testament, to re-state the ancient truths in up-to-date idiom, thereby wholly losing the *mantric,* i.e., the spiritually evocative, quality, which is what Boehme himself would undoubtedly regard as a "noble pearl" of great price.

JOAN N. BURNETT

The Concept of Perfection in the Teachings of Kant and the Gītā. By B. S. GAUCHHWAL. (Motilal Banarsidass, Delhi. xii+184 pp. 1967. Rs. 18.00)

Now is not at all the first time when the teachings of the famous philosopher of Königsberg, Immanuel Kant (1724–1804), are compared with concepts in ancient Indian thought. Kant's *Syn-*

thesis of Apprehension is compared with the theory of Perception of the Sautrāntika Buddhists, particularly Dharmakīrti. Stcherbatsky feels that Kant's Thing-in-itself (*Ding-an-sich*) is only the *Kṣaṇa* of Dharmakīrti. Some of the basic assumptions of Nyāya epistemology and Vaiśeṣika metaphysics seem to have their analogues in the theories of Kant. There is also some similarity in the theories of Knowledge propounded by Kant, the Sāṁkhyas, and Śaṅkara.

This book, which is substantially Dr. Gauchhwal's accepted thesis for the Punjab University's PH.D., compares "the teachings of Kant and the *Gītā* in their common venture to build up a philosophy of *moral* religion." In particular it is devoted to a comparative approach to the Kantian and the *Gītā* way to Perfection. Against the prevalent belief that "barrenness of the moral law" is an important defect of Kantian ethics; that there is, in all his thought, "nothing positive to be aimed at by way of an end or way"; that to him, "the ethics of duty alone is the 'highest good' "; the author is at pains to prove that "the teachings of both Kant and the *Gītā* in regard to the nature of perfection, as also of the means necessary to attain it, are essentially identical" (p. 163). There are, no doubt, certain points of difference which can be easily discerned in their teachings. But Dr. Gaucchwal would emphasize (p. 178) that the "similarities between the two are so numerous and so close" that they cannot be dismissed as purely accidental.

Though the book is thus very thought-provoking, it is impossible not to note in it a feeling of enthusiasm which is generally curbed in serious study. In the interests of compactness it would have been well to compress its nine chapters into only six. Chapters III and VII and Chapters IV and VI could thus be combined into two respective chapters. The last two chapters could similarly form a single concluding chapter. At least twice (pp. 1, 169) in the book reference is made to a Mīmāṁsaka called Bhaṭṭa Sarvajña. If he is the same as Kumārila, it would have been better to use the well-known name of this renowned Mīmāṁsaka. There are also many printing mistakes, which should be corrected in a subsequent edition. Barring these shortcomings, there is no doubt that the present book is a valuable contribution to comparative ethics in particular and to Indian philosophy in general. Both the author and the publisher deserve congratulations on the publication.

H. G. NARAHARI

The History of Religions: Essays on the problem of Understanding. By JOACHIM WACH, MIRCEA ELIADE, JOSEPH M. KITAGAWA, CHARLES H. LONG, KEES W. BOLLE, THOMAS J. J. ALTIZER, PHILIP H. ASHBY, CHARLES S. J. WHITE, CHARLES J. ADAMS, H. BYRON EARHART, JEROME H. LONG, PAUL TILLICH. Edited by JOSEPH M. KITAGAWA with the collaboration of MIRCEA ELIADE and CHARLES H. LONG. (Essays in Divinity, Vol. I. The University of Chicago Press, Chicago and London. xii+264 pp. 1967. 63*s*.)

In celebration of the one hundredth anniversary of the Chicago Divinity School there has been planned, and put into process, a series of eight volumes of "Essays in Divinity." Of the series this is, significantly, the first. We say "significantly" because the fact stresses what has become the main thrust of the scientific study of religion, the increasing use of dialogue across the dividing walls between religions, and also as between the various sects of one religion.

The authors of these dozen contributions, many of them distinguished men of international reputation, have all a connection, long or short, with the University of Chicago. The material

of the writing was first exhibited, for the most part, at a Conference. This is to be the method of the whole series. It has much to commend it but unfortunately, especially in this case, it means that the discussion has been carried on without the participation of scholars coming from within Buddhism, Hinduism, or Islam. The reader will probably turn first to the introductory essay by Joachim Wach on the meaning and task of *Religions Wissenschaft* and the conclusion by Paul Tillich on the significance of this study for the systematic theologian. It is the melancholy fact that one must prefix each of these distinguished names by "the late" and it is a gracious act of the editor to have dedicated to the two great scholars a volume to which they are contributors. Wach, in an article first published years ago, repudiates the "who knows one religion knows all" fallacy and argues the theological reasonableness of studying religions other than the one of primary concern. For "History of Religions" as a discipline the question is not "What must I believe?" but "What is there that is believed?" The objectivity of the approach is the more interesting as the discussion occurred first in the context of Christian missionary concern. Tillich's contribution, uttered a generation later, inaugurated the Chicago centennial and proved to be his last public address. By "theologian" he means "Christian theologian" and he indicates the lines on which he believed Christian theology would develop when carried on in dialogue with other religions and under the discipline of *Religions Wissenschaft*. The remaining essays, moving within the limits suggested by these two approaches, cover a wide field, including the tensions created within Christianity by the "death of God" theology. There can be no doubt that the material here presented in wide perspective has much to offer the reader for the understanding of the religious situation in the nineteen-sixties.

MARCUS WARD

The Paradox of Self-Denial. By W. ARTRO EVANS. (Stuart and Watkins, London. 88 pp. 1967. 21*s*.)

Mr. Artro Evans (now a clergyman of the Church of Wales) has written a thoughtful contribution to the study of religious ethics, marked by a notable breadth of mind. It is in fact his purpose to show that the Christian principle of self-denial is identical with the Buddhist doctrine of *Anatta,* and that the same idea underlies the morality of the Old Testament from Moses to Job. "Self-denial" is for the author freedom from self-concern, which is the path of real happiness. Such freedom, he holds, can only be found by recognizing that the self is "a delusion of the purely human mind." He speaks of "the delusion of a separate personality or ego" and, again, of the delusion of "an unchanging ego or personality." That delusion, he tells us, is the heritage which comes to us from our primitive ancestors. Moral development is thus a "journey from the anarchy and bondage of absolute selfhood to the freedom of self-denial," which in its full realization carries with it a consciousness of unity with the Universal Consciousness (or God).

Mr. Evans' thesis is of the utmost interest to the student of religion. His treatment of the subject contains much that is enlightening. At the same time it is open to criticism on several grounds. In the first place, the evidence scarcely shows that our primitive ancestors were unbridled individualists. Such evidence as we have suggests rather that in the primitive condition of mankind it was the collective life of the group which was predominant. Then again, the author is on highly questionable ground in his allegorical interpretation of the Old Testament

and in attributing an advanced spiritual outlook to the authors of the narratives. Moreover, there seems no good reason at all for his assumption that the Old Testament writers and Jesus himself adopted his view of the illusory nature of the individual self. Is that conception in any case true? Mr. Evans speaks (as we have seen) of "the delusion of an unchanging ego." Certainly the self is constantly changing (does anyone deny it?). But through all its changes there is something that persists, something that can look back to previous experiences and remember them as peculiarly its own. Memory and personal responsibility alike imply an identity underlying all personal changes; and personal identity implies a distinction of personalities from one another. What is a delusion is the idea of this distinction as involving a complete "otherness" or separation, a denial of our essential unity with our fellows.

SIDNEY SPENCER

Islamic Ideology and Its Impact on Our Times. By MAHMUD BRELVI. (Author, P.O. Box 5294, Karachi 2, Pakistan. xviii+380 pp. 1967. Rs. 25.00)

The very theme of this book tempts one to read and re-read it. The word "Islam" literally means "Absolute submission to God's Will," but this does not imply any fatalism. In its ethical sense it signifies striving after righteousness. The word "Islam" is also derived from a root word which means "peace." Thus the true Muslim submits to God's will and obeys His Commandments, and lives in peace with his fellow men. Islam does not profess to be a new religion formulated by the Prophet Muhammad, but is the continuation of all religious principles decreed by God through His former revelations to all Prophets, including Moses and Jesus. This idea has been emphasized by the author under the term "ideology" to elaborate the term "Islam." By covering its historical development and laying emphasis on its social heritage and cultural legacy, the author has explained the term "Islam" in a broad sense and in a novel manner.

Part I of the book propounds the Islamic ideology. Chapters 1 to 15, dealing with the moral, social, educational, political, legal, economic, and other systems of Islam, are instructive and form the crucial part of the book. Thus, the author has endeavoured to show how Islam was revealed to rectify the confused beliefs of mankind and to set the seal on previous scriptures. It is a pure religion, lofty in its conception of the relation of man to God and noble in its doctrine of the duty of man to his fellow creatures. There is neither superstition nor complexity of dogmas in Islam; it is a rational and simple religion.

In the second part of the book the author has dealt with the impact of Islam on various countries. He has covered almost the entire Muslim world, including the areas in Asia, Africa, Europe, and America. He has tried to show how the world is indebted to Islam and to the Muslim people who were once the torch-bearers of light and learning. On the other hand, as an ardent follower of Islam, he urges the Islamic world to follow the teachings of the Holy Qur'ān in order to nourish its true cultural vigour.

Some readers will differ from Professor Brelvi's opinions in some respects, but his sincerity is unmistakable. The treatise is painstakingly prepared and valuable. The printing and paper, however, are not of a quality to match the ideas the book contains!

SHAMSUDDIN

A Critical Study of Aurobindo: With Special Reference to His Concept of Spiritual Evolution. By L. G. CHINCHOLKAR. (Author, Ananta Bhuvan, Tike-

kar Rd., Dhantoli, Nagpur. 214 pp. 1966. Rs. 21.00)

In this rather abstruse book — a doctoral dissertation — the subject is Śrī-Aurobindo,

> the world famous mystic-philosopher of Pondicherry [who] tries to reason out in his *magnum opus, The Life Divine,* and in other books, his theory of spiritual evolution, which, it is claimed, disentangles all the disturbing problems and frees a man for ever from the clutches of ignorance. (p. 1)

There are three ponderously scholarly Sections in which the author expounds and estimates Aurobindo's theory of spiritual evolution. The first section is undoubtedly the most important. The first sixty pages of it are devoted to an analysis of philosophical concepts like Cosmic Illusion, the Supermind, the Overmind, and the like. Then follows a rather verbose account of the connotation of the term "spiritual evolution" in as many pages. The author maintains in this chapter:

> The spiritual evolution is a growth towards infinity from finity. It is to evolve into the world of higher spiritual consciousness and its concomitant joy and happiness. It is to realize our inherent unity with the cosmic spirit. The evolution is not an ethical system elaborated for happy and healthier social intercourse, but a transformatory panacea to spiritualize the human life. (p. 71)

The second Section, running only to twenty-nine pages, is the shortest of the three. But to an uninitiated reader perhaps this section is much more pleasant to read than the other ones. One reason for this is undoubtedly its brevity, but there are other reasons also. The comparison of the theory of spiritual evolution with the theories of Aristotle, Bergson, and Whitehead, and those of Sāṁkhya and Śaṅkara, lends scholarly dignity and detachment to this section. The style has become simpler and is less freighted with heavy philosophical terms.

In the third Section there are two parts. In the first the author examines critically some of the main philosophical concepts of Śrī-Aurobindo which have a special bearing upon his theory of spiritual evolution and in the second the focus is on the theory of spiritual evolution. The author's great regard for Śrī-Aurobindo comes out clearly in this section and probably his account of the concept of spiritual evolution will offer solace to many a weary soul in quest of the meaning and purpose of life.

There is a Bibliography, which, however, cannot be claimed to be exhaustive. The price is rather high, and the editing and production of the book are unsatisfactory.

DILIP KUMAR SEN

Acquaintances. By ARNOLD J. TOYNBEE. (Oxford University Press, London. 312 pp. 1967. 35*s.*)

This is a document of great human interest; it is a story of personal relationships. In Professor Toynbee's philosophy, "personal relations are the most precious things in life." This book describes twenty-four persons; among these are Toynbee's uncle and aunt, Lord Bryce, Sydney and Beatrice Webb, Lord Samuel, Lionel Curtis, Field-Marshal Smuts, C. P. Scott, Sir Alfred Zimmern, some Turkish friends, Hitler, and Nehru. Professor Toynbee's recollections of his friends are vivid and warm-hearted and human, and Toynbee says nothing about them (who are all now dead) that might have wounded them if they had been still alive or might still wound living people who loved or revered them. In his encounter with Kemal Attaturk (as with Hitler), Toynbee says that he made only one point, the paramount importance of personal relations in all fields, public as well as private, but the Attaturk would not agree.

Professor Toynbee says that he met Jawaharlal Nehru three times, and his

last meeting with him was in February 1960; the conflict between India and China had not yet approached its crisis, but already "the Chinese screw," he says, "was turning hard on India." Professor Toynbee notes that the pressure on Nehru, then, was intolerable, and he on his part had resolved to say nothing on China when he met Nehru but Nehru "could not talk of anything else." "China," he says, "had proved too much for him. ... At this last meeting of mine with Nehru, I found his once buoyant spirit bowed down." After Nehru's death, "the debunkers," as Toynbee says, "have been busy with him."

> Yet, after the vultures have finished their scavenging work, Nehru too, will still be the great man that he was — great though human; human, so lovable.

N. A. NIKAM

Paintings of the Sikhs. By W. G. ARCHER. (Her Majesty's Stationery Office, London. 284 pp. 1966. 63*s*.)

This is an excellent reference book on Sikh portraiture, with 112 illustrations, a Preface, a map, a history of the Sikh rulers, a Bibliography, biographical notes, a catalogue of Sikh paintings (gouaches, glass, ivories, sketches, wood-cuts), a Glossary and an Index.

Mr. Archer's main purpose in bringing out this expensive volume, in his own words, is twofold:

> to catalogue Sikh pictures in the Victoria and Albert Museum — a collection unrivalled in scope and quality — and, at the same time, to provide the basic materials necessary for its study. ...
>
> Unlike the Mughal emperor Jehangir, whose memoirs give us a vivid self-portrait, no Sikh wrote or dictated an autobiography. Contemporary impressions by Indian observers are few and those that exist have one great weakness: they are so tactful that they tell us nothing. ...
>
> [For instance] no one can assess the Sikh attitude to painting without appreciating the character of Ranjit Singh.

In my view Mr. Archer has deliberately used this ruse of evaluating paintings of Sikh rulers in order to bring to us a deeper understanding of the Sikh people, the why and how of them and their achievements.

Beginning with Guru Nanak and the subsequent nine *gurus* (there is a Guler painting of Guru Nanak, the first *guru*, 1469–1529, conversing with Guru Govind Singh, the last and tenth *guru*, 1675–1708), Mr. Archer goes on to the rest of the Sikh rulers, ending with a chapter he has sympathetically titled "Eclipse and Nostalgia," when after the Sikh Wars with the British, Ranjit Singh's Punjab was finally annexed to the rest of India.

Mr. Archer dwells long on Maharaja Ranjit Singh, Punjab's fascinating and strong ruler, who, after Guru Govind Singh, did the most in the making of the modern Sikh, who is known for his pioneer strength, his courage and fearlessness on the battle front.

The rest of the book is given to a collection of interesting historical anecdotes and biographical data of people connected with and interested in the Punjab, most of whom in those days saw the inhabitants "through a rain of gold."

Indeed Mr. Archer's attempt to explain the Sikh paintings to us is a labour of love, warmly written and felt. The only shortcoming of the book is the reproduction of the 112 illustrations in black and white and not the rich colours of the originals, as shown, for example, in the frontispiece of Maharaja Ranjit Singh. Had all the paintings been reproduced in colour the book would have truly been a collector's item. I can imagine Mr. Archer's frustration at the decision to keep the price of the book at a reasonable 63*s*.

GOPI GAUBA

The Humanist Tradition in Modern Indian Educational Thought. By K. G. SAIYIDAIN. (Dembar Educational Research Services, Madison, Wisconsin, U.S.A. 239 pp. 1967)

Dr. K. G. Saiyidain, the eminent educationist, has written this book with the object of presenting to readers in India and abroad an account of the important contributions made to educational thought by some great Indian thinkers and educationists. He has selected six eminent persons of our time for this purpose, namely Rabindranath Tagore, Muhammad Iqbal, Mahatma Gandhi, Maulana Abul Kalam Azad, Sarvepalli Radhakrishnan, and Zakir Hussain.

Rabindranath Tagore, as the author says, left his impress on most facets of the intellectual, cultural, artistic, social, and political life of his country and enriched it beyond compare. On the educational side, his University Viswabharati (International University), his School of Art (Kalabhavan), and his Institute of Rural Development (Sriniketan) are well known. He laid special stress on the cultivation of spiritual values. But he also showed full awareness of the role of intellect and reason, and was appreciative of the contribution that Western science can make to the progress of India.

Muhammad Iqbal was a great poet and thinker and a great student of philosophy. He was an impassioned champion of man's freedom and dignity, of justice in social, national, and international relationships. Like Tagore, he was an optimist with faith in man's high dignity.

Mahatma Gandhi envisaged education as forming a bridge between the temporal and the eternal, the material and the spiritual. Physical survival, he held, is not all; spiritual integrity is more important. His main purpose, as the author says, was to challenge educationists to think realistically in the context of the Indian situation and the moral issues which humanity has to deal with.

Maulana Abul Kalam Azad was a great scholar of Muslim philosophy and religion. He was a great historian, philosopher, and theologian. He was the first Education Minister after Independence, and contributed richly to the evolution of the secular democratic republic of India. He was a great believer in the unity of the human race, and in the urgent necessity of bringing about mutual comradeship and understanding amongst all peoples.

Sarvepalli Radhakrishnan is an outstanding educationist, philosopher, and administrator. He has held the office of the President of India with great distinction. According to him, the primary purpose of education is to stimulate the good in man, and eradicate that which is evil and unworthy. The great spiritual resources of mankind, namely generosity, compassion, understanding, and freedom, should be mobilized through education to bring about a change from within. He is deeply concerned with social, political, economic, and cultural issues in the present state of the world.

Zakir Hussain is a great educationist who holds the Office of President of India today. According to him, education should achieve a delicate balance between the claims of the material and the spiritual values and allot the right priority to them. He has a high vision of the role of education in national life. It should not become subservient to politics. He has done excellent work as Vice-Chancellor of Aligarh Muslim University in the sphere of higher education.

Dr. K. G. Saiyidain has made a careful analysis of the work of these six eminent personages, all men of broad culture. They are sensitive to the heritage of the past, but are also deeply appreciative of the values of modern science and technology. There are certain essential concepts and ideals in their thinking which may be called Humanism, which runs as a silver

thread through their thoughts. Speaking generally, these Eastern thinkers believe basically in the spiritual aspects of man more than the West does.

This book is a fine contribution to educational thought, and will be very helpful in evolving suitable educational systems both in India and abroad — systems which will impart not only adequate knowledge but also wisdom and humanism, so urgently needed at the present day.

S. L. BHATIA

Great Lives. By THE STAFF OF WILSON COLLEGE, BOMBAY. (Popular Prakashan, Bombay. 154 pp. 1967. Rs. 3.00)

Great Lives contains critical biographical accounts of seventeen great souls belonging to different periods and different countries, including brief and striking accounts of their glorious service to and sacrifices for humanity. Six are great prophets and saints; four, great sons of India; four, of the U.S.A.; one each, of England, Poland, and Japan. Almost all of them are world figures.

It is the prophets who make history and sustain society. The lives of the great ones are always consecrated to the good of the world. They descend on earth for no selfish ends of their own. They are ever preoccupied with the thought of how to remove the afflictions of the lowly, the indigent, and the helpless. That is why a searching and thorough study of their lives is immensely profitable. For instance, Gandhiji was unique among national leaders in that he refused to take the sword and employed spiritual weapons, and in the process trained people, making them capable of obtaining freedom. By knowing and following the path chalked out by the great ones and by deep and constant meditation on the good done by them, one can not only assimilate moral and spiritual truths but also live one's life on earth in supreme happiness and, what is more, find one's way to heavenly bliss or liberation hereafter. It is the paramount duty of all to drink from the life stories of the great ones the elixir which brings good to one and all.

The staff of the Wilson College is to be congratulated on this venture and it is hoped that other institutions in the country will follow suit. Such publications will pave the way to right relationship with our fellow men besides right relationship with God.

K. E. PARTHASARATHY

Circe: Tryst in Space

I

Smooth is the shining wake
the earth cuts through sun-filled
space.

Like the sail of the ship in which
Ulysses won his way to Circe
is the cone of light that towers
up from the floating globe.

The mythical mariner let
the planet's vessel ride
on the pulse of unturned tides.
Passing down valleyed seas,
crossing channels of darkness,
he crested the foaming cusp
of a shining rising curve,
lip of earth's elliptic course.

II

Was Circe's magic no more than
the witchery of a beautiful woman?
She was the daughter of sun and
sea.

Long waves of restless silken water
braided the tarnished silver
of her heavy intractable hair.
Her eyes were aster skies,
shadowed rose and violet,
beneath their lids white shells.

As yielding as water, as clear,
Circe slipped from clasping fingers,
intangibly elusive as light.

III

Magic is what it takes to
make a man, not unmake him.
No special skill in casting spells
is needed to turn men into beasts.
Left to themselves, by themselves,
they lustfully turn themselves
into the fat, lascivious swine
Circe shut in squealing pens.

IV

Ulysses lived with Circe a full year,
preserving the virtue of his manhood
by the power of the white-flowered moly,
herb of Hermes, rooted blackly in restraint.
Like any beautiful, unscrupulous woman,
Circe knew the ins and outs of hell.
Like all worldly men Ulysses knew
how to enter. The way out again
he forced secretive Circe to tell.
Circe was subdued and it was Circe
who knew and could teach the
hermetic power of human speech.

So the crafty mariner, famed
and feared for subtlety and guile,
learned how to choose and use his words
in a way that won belief.

V

By the accents of his voice,
speaking with a minstrel's skill,
he dispelled his listener's doubts.
Ulysses' language came to life.

In words crowned with the beauty
of the wisdom that is within
He made one man's meaning
the heritage of all mankind.

VI

The mythical mariner let
the planet's vessel ride
on the pulse of turning tides.
Passing down valleyed seas,
crossing channels of darkness,
he crested the foaming cusp
of a shining, rising curve,
lip of earth's elliptic course.

Like the sail of the ship in which
Ulysses came away from Circe
is the cone of light that towers
up from the floating globe.

Smooth is the shining wake
the earth cuts through sunfilled space.

LILA RAY

BALDOON DHINGRA

Leaves from a Paris Diary

TALKING to Arnaud Desjardins, the much-travelled television producer, has always been a pleasure. He is rich in ideas and, as he would like to be called, a "seeker." He has never, since I have known him — and that has been for ten years — sought the outer world at the expense of the inner. And those who think he made those beautiful films on the Ashrams, on the Tibetans, on Afghanistan, for sheer publicity and recognition are greatly at fault, for he has not trafficked in ambiguities or in spiritual matters — quite an easy thing to do at the present time when people are more inwardly weary than at any other time.

Arnaud has tried to show the heights men can reach, leaving others to describe the degradation to which they can descend. The French have never had a very high opinion of man. Arnaud knows that, if by showing the injuriousness of evil we could insure the acceptance of good, a little logic would redeem mankind. To Arnaud, therefore, without the compelling presence of God, the activities of men everywhere become feverish. It is easy, very easy indeed, today as ever before, to indulge in the pleasures of mockery, and one could

say with La Rochefoucauld that "next to the joy of the egotist is the joy of the detractor." I think it would be right to say that Arnaud has no need to indulge, as so many of his compatriots would, in Gallic malice. Thanks to the radiant presence of such saints as Ma Anandamayi and Swami Ramdas and latterly his own Guru in a village near Burdwan, Arnaud has no time or energy left for the what might have been. This awareness has changed for him the complexion of things; his attitude to all things is increasingly one of the here and the now. Once Arnaud asked his Guru: "What do you think, Guruji, are these efforts of mine, to show these films on the screen and television, worthless?"

"No, indeed," replied the Guru. "You are showing the nobleness of life, the peace that passeth understanding."

I asked Arnaud many random questions. I wanted him to tell me what he felt, what India meant to him, and what it felt like to be in France after all these long sojourns, amounting to over two years, in India. All this over cups of tea. Under the benign influence of tea and simple fare we talked well into the night. Arnaud told me how he first met Denise, his wife, how their life had changed because he had read some of Vivekananda's talks and she the *Yoga-Vāsiṣṭha*. But the turning point came when they saw Ma Anandamayi's picture, and when they first beheld her they were transported into another world. When they first returned to France, in 1959, everything seemed drab and superficial by comparison, because they had brought one aspect of the other world with them. Gradually, during successive visits, they were able to take stock of themselves: they could see all the irritating things of India, its filth, its corruption, even the violence and indifference to things. They saw things in perspective. They came back enriched within and they were able to give more and receive more.

It is very easy to become smug and self-satisfied. It is easy, under the influence of chemical and spiritual drugs, to assume the signs and tokens of infallibility. Arnaud obviously went through these experiences and could, and probably was inclined to, pat himself on the back, but he never forgot he was a "seeker," one who goes on seeking. There can, therefore, be no limit — we felt — to our conception of God. The further one goes or "evolves," the higher and more abstract one's conception of God becomes. From a physical it becomes a purely spiritual one. One becomes the universal spirit, the harmony that lies beyond our conception of good and evil, the Absolute beyond the relative.

I found, as we talked together, that we felt that God was as great as our conception of him. The more the veils which hide Man's nature are lifted — the sages keep on telling us — the more we discover the divine in ourselves and, as Denise said, speaking of Ma Anandamayi, become God in fact.

It was natural for Arnaud to feel that it was not easy, in the beginning, to accept such points of view so opposed to those he was used to. His Protestant upbringing, his contact with the Trappists, were part of his training, but he was struck by the notion of *Advaita* more than anything else; he was struck by the idea that Man is always God, but does not know it; that we do not have to discover truth, but simply to remove the ignorance that hides it.

It is, as someone put it, like a mountain that is covered by a cloud. One does not have to build the mountain but to remove the cloud. Arthur Osborne quotes a marvellous passage from Sai Baba: "Ignorance conceals the pre-existent Knowledge just as water-plants cover over the surface of a pond. Clear away the plants and you have water. You don't have to create it. It is already there." I think that Arnaud's Guru is helping to clear away the plants and curtains more and more. One can't do that too quickly, to be sure; for else one could be blinded by the intensity of light. From the darkness of ignorance

to the light of understanding is a slow process, except to those rare souls who are illumined in a flash. And Arnaud realizes that the path is like the razor's edge.

We have set up entirely illusory frontiers between body and mind. The antithesis between them is unresolvable because it is non-existent. I can see, we can all see, Arnaud's predicament, and for that matter the predicament of so many of us who wish to end all antitheses, who seek unity. To recognize the unity of all beings gets us no further scientifically, simply because all intellectual activity is based on the comparison and measurement and differences which the intellect has created, but these are makeshifts merely, and we must guard against proclaiming these makeshifts eternal truths.

As I have been writing about Arnaud, I cannot help thinking of another friend of mine, a well-known actor and director, Mauric Teynac, who has likewise been deeply concerned with the problem of this great dualism which makes a man seek tenaciously this truth or that and hold fast to it: it spells rigidity, one-sidedness, and brings into relief the either-or approach. Man is a part of Nature, his commandments are her commandments, his good and evil are her good and evil; but both of them, Man and Nature alike, are manifestations of the Universal Spirit, whose commandments they must obey.

Life does not need to have movement proved to it, or love the necessity of goodness. No matter what a man believes or does not believe, he follows the movement, the wave of life, of which he is merely a fraction. The human being has constantly to be transcending himself, passing on from evil to good. Perhaps there is to be a synthesis of human perfection.

Arnaud's Guru insists on laying stress on what *is* and becoming aware of it each day, making each day relevant. I remember Ma Anandamayi once told us that *Ram Rajya* was not to be found at some future date but was there, here and now. It was up to us, one and all, to bring it about. The kingdom, she said, in reply to a question my friend put her, was never lost.

This is a spiritual attitude, one that goes beyond the moral one. One can be caught in the moralists' trap, or, as Blake said, the moralists' good is evil, for it thwarts divine energy and sterilizes conduct. What Arnaud seems to have learned is how to become mindful rather than mindless, a way which could help the heart and mind to meet and so irradiate every level of consciousness.

Perhaps we would agree that there is far more mind or intellect today than we realize. At least, so it would appear in our daily experiences, and we believe only what we see by the outward eye: which reminds me of what Rabelais once said: "Science is wisdom, conscience is greater wisdom. If there should come a time when these should be divorced from each other, then Hell would be let loose on earth."

BALDOON DHINGRA

Ends and Sayings

"... ends of verse
And sayings of philosophers."

—SAMUEL BUTLER: *Hudibras*

The aims of the World Studies Education Service, referred to in "Ends and Sayings" (December 1967) and those of the Association for Liberal Education are in sympathetic relation to each other, and the happy arrangement has

now been made for subscribers to either of the publications of the two organizations to receive both — the *World Studies Quarterly Bulletin* edited by Dr. James L. Henderson, of the University of London Institute of Education, and *Liberal Education,* edited by John Daniel, of Mid-Herts. College of Further Education. The Association for Liberal Education has a fourfold foundation: the right of a student, as an individual human being, to the "full educational opportunity to develop his powers of thought and personality"; the importance of encouraging him to consider and understand his place, rights and responsibilities in society; the need to free education from "narrowly vocational or over-specialized curricula"; the necessity for examination and revision by teachers of their subject-matter and methods, so that these aims should always be kept in mind.

The current issue, No. 6, of *World Studies* ties up with Human Rights Year with its concluding article on "The Teaching of Human Rights" based on practical experience. The January 1968 issue of *Liberal Education* that accompanies it devotes its eleven articles to different aspects of the teaching of liberal studies to Art students, from the point of view of both teachers and students. A few quotations may be of interest:

> While it is useful to widen a student's mental and cultural horizons, it is more important to get him to come to grips with the kind of mental exertions demanded by various intellectual disciplines. ... Dilettantism is not a real solution to the problem of over-specialization.—JOHN M. NASH
>
> It is not factual information that is itself illiberal but knowledge unrelated and unused. However, the ways in which knowledge [in the writer's case, scientific knowledge] can be used are at least three ... to provide intellectual training, explanations of the world around us and inspiration in life and work. —R. H. BAILEY
>
> Liberal is not liberty from discipline. Liberal came into the vocabulary of education via the medieval conception of the Artes Liberales, and they were grammar (here is your remedial English), rhetoric (that meant literary style), logic (yes — logic severely insisted on), and then arithmetic, geometry, music (as the audible harmony of the spheres) and astronomy — that is, subjects which require a good deal of mental effort.—NIKOLAUS PEVSNER
>
> The liberalization of studies ... is more readily achieved when students' chief studies are taken as a starting point. ... We should send out the student not with a means of escape from his vocation but with a fuller sense of his responsibilities in it.—P. J. BARLOW

Here again the idea of synthesis is fruitful — the reconciliation between individual treatment for each student's eductaional needs, and the relating of his special vocation to life as a whole. In Hindu philosophy *Yoga* is said to have many aspects — the *yoga* of knowledge, of devotion, of discipline, of action, of sacrifice — but, in reality, they are all one and the same *Yoga.* The same is true of education in its fullest meaning.

Herbert Read once made a distinction between cultures and civilizations — the first referred more to inward values and character, the second to material development. The first produce variety, vitality, and quality, even though civilization furnishes the technical means of communicaion, the basis of stability.

One might consider them as a polarity of spirit-matter, inseparable, upon whose balance, fluctuating through the centuries, depends the viable continuity of man's creative heritage. A purely materialist civilization is doomed to stifle in its own mass, while atomization into separatist national and 'parochial' cultures leads to centrifugal dispersion and destruction.

These thoughts have been stimulated by the Winter 1967 issue of *The Anglo-Welsh Review,* an excellent twice-yearly magazine devoted to poetry, literary

critical essays, a generous section of reviews, with a sprinkling of satire, philosophy, art, aesthetics, and music. Published with the support of the Welsh Committee of the Arts Council and the help of grants from various Welsh Church Funds Committees, it is definitely and proudly Welsh in inspiration, though not secludedly so. "This Welshness" by W. H. Boore makes a point of the value of cross-fertilization, in that Anglo-Welsh writers can

> recapture in English the merits of Welsh. They can recover for use in English the resonances of their mother-tongue,

thus producing an enrichment of language. One might, perhaps, draw a parallel with the vitalizing influence of Indic-English or Afro-English, on the language generally.

Another contribution with a synthesizing viewpoint is Alun Llewellyn's translation of "Preideu Annwyn" — poetry indeed in its own right. "The Order Called From Chaos," extracted from the Ancient Books of Wales, associated with the name of Taliesin, is intimately related to Mr. Llewellyn's other translations from the same sources, that have appeared at various times in THE ARYAN PATH (*cf.* "Conscious Creation," August 1967). Readers will remember how he postulates that the matter of these Ancient Books is not simply of local provenance, but forms part of a universal, scientific system of cosmology that finds expression also in the Vedas, as in Greek and Stoic philosophy, and which also veils, under the symbolism of the Arthurian legend, a highly evolved system of navigational astronomy.

It is synthesis that the world needs today. Empire-domination, regimentation, over-centralization and specialization are fast losing ground, but, in the reaction, society threatens to lose its balance in the backwash of local "patriotisms" and warring individualist claims within the ocean of permissiveness. Synthesis alone reconciles the opposites and correlates the diversity (essential for vitality) to the fundamental unity in which is lasting strength. Thus everything and every publication that helps to maintain this note of a living synthesis is a welcome ally in the cause of real unity.

Speaking of her "inspiring example of selfless service in the cause of humanity," *India News* (London, 17 February 1968) has paid tribute to Miss Muriel Lester, who died on 12 February 1968 at the age of eighty-four. During the First World War she and her sister established the famous Kingsley Hall for social work in East London. Here they provided shelter for those in need, making no sectarian nor racial distinctions. Later in the area they started schools for infants and children as well as for their parents. Much influenced by Gandhi, she studied his methods and principles out in India in 1931, and in turn played hostess to him during the Round Table Conference held that same year. Two years later, as travelling secretary of Fellowship Reconciliation (a Christian pacifist movement) she began her world tours in the cause of peace — lecturing, advising, carrying out research into social reforms and so on — right up to shortly before her death. It is good that the world has such true servants of humanity, such universal citizens. If charity must begin at home, i.e., relieving need where one is, that one dare not ignore, it does not end there. In the natural process of spiritual growth, it must expand to wider and wider fields of opportunity for service. Her life points a lesson for all of us.